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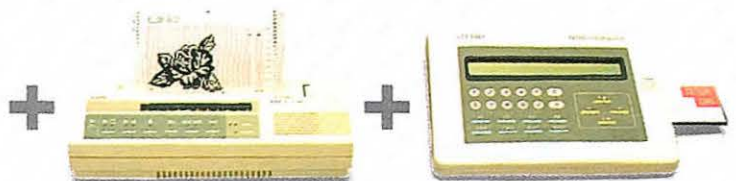
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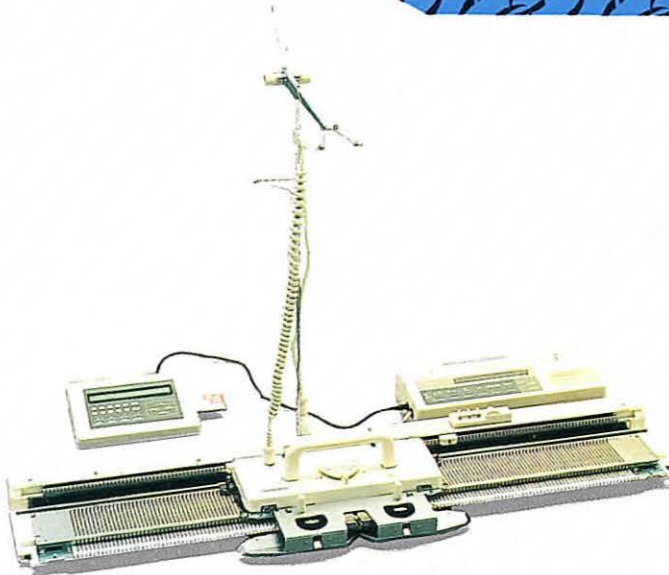
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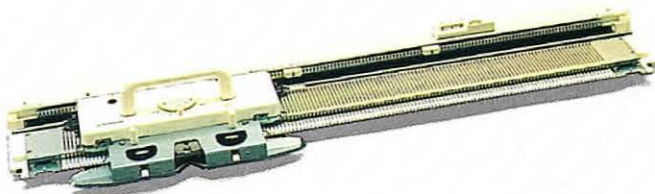
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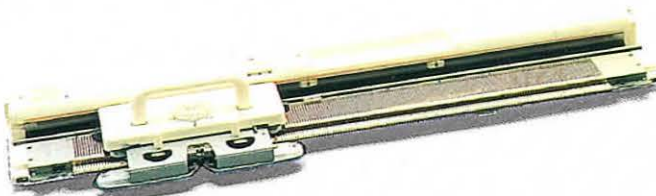
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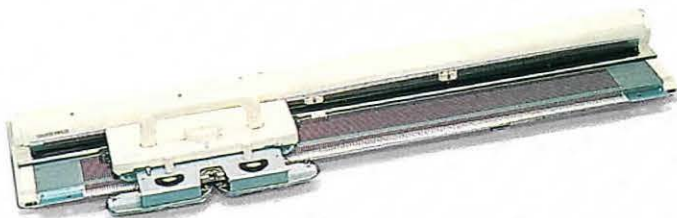
SK 890 *Chunky gauge*
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

C CONTENTS

Dear Readers

August is a time for relaxing at home or away but, in case your idea of relaxation is just dashing off another top or two for your holiday, we've patterns this month which you won't be able to leave home without.

One of them is Rita Rubery's Design Line pattern – more of a blouse than a jumper, prettily collared and pure sunshine, whatever the weather. Sadly, this is the last design in Rita's current series. She is taking a break now, but we hope to lure her back again, since so many of you have enjoyed and gained confidence from her articles. Thank you Rita.

We are into wall-hangings this month. There's a super summer cornfield from Ruth Cox in Kaleidoscope and Anne Kent has embarked on a new five-part project to capture the beauty of the wild flowers she saw on her recent visit to Western Australia, in a knitted wall-hanging.

Cords can be most decorative on knitwear – as subtle, self-colour trims or striking contrast motifs. Don't miss the chance to buy the Bond Magicord, plus a decorative Sirdar yarn, at a special MKM price this month – you'll save £5! You'll also find there are craftier ways of using cords than you ever imagined.

Finally, make a note that all the classes and courses start again soon and we've news of some in Club Line. Meanwhile, I wish you all happy holidays!

Sheila

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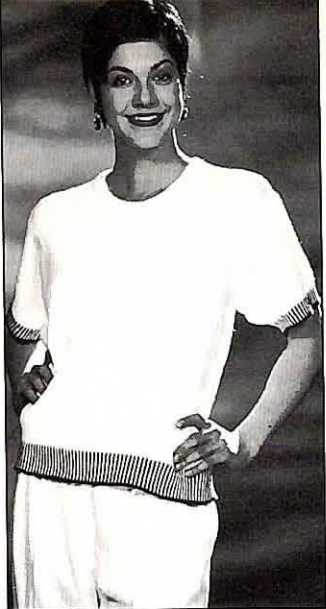
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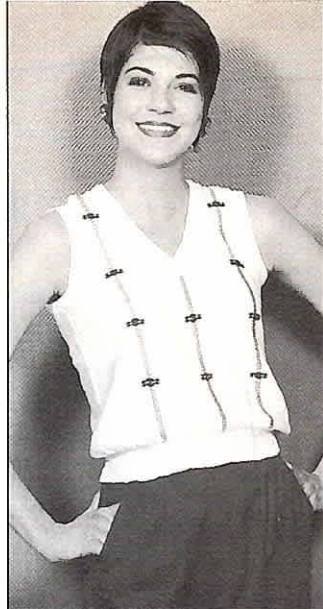
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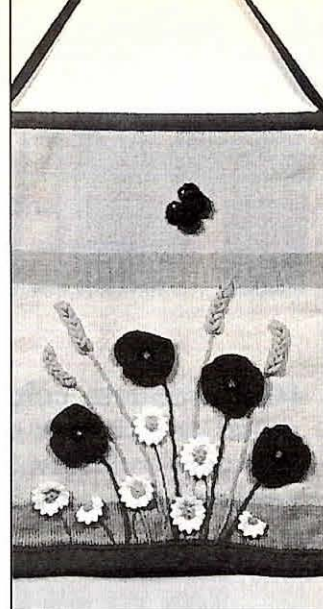
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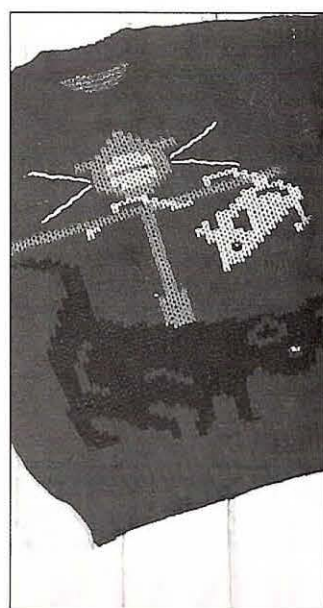
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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 10: Trousers, RICHARDS. Earrings, DUEL.

Page 17: Trousers, RICHARDS. Jewellery, BUTLER & WILSON.

Page 26: Trousers, RICHARDS. Earrings, BUTLER & WILSON.

Page 35: Trousers, KIT. Earrings, BUTLER & WILSON.

Page 47: Skirt, RICHARDS. Jewellery, DUEL.

Page 50: Trousers, KIT. Jewellery, CAURA.

Page 59: Skirt, RICHARDS. Blouse, NEW LOOK. Earrings, DUEL.

Page 63: Jeans, LEVI.

Page 69: Jeans, LEVI. Cap, KANGOL.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5 or . . .

Fax us on 01628 829816

SWEATER MACHINE

For the beginner who wishes to combine the look of hand-knitting with some of the advantages of machine knitting, Bond's new Sweater Machine provides a portable and fun way to knit. As well as sweaters, you can make toys, baby clothes, cushion covers and craft items. Easy to carry around, the Bond machine uses yarns from DK to

Chunky. The sweater machine costs £99.95 and comes with instruction book 'Get Started', colour pattern book, the necessary tools and a helpful teaching video. An extension kit for extra large sizes is available at £19.95. Further information from Bond Knitting Systems Ltd., Unit 3, 154 Newland, Witney, Oxon OX8 6JH (Tel: 01993 776761).



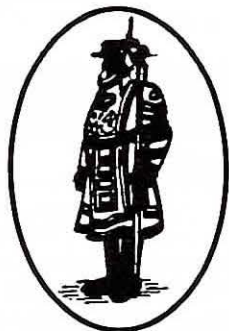
NATURALLY SHETLAND

We're all into things 'natural' these days and the natural fleece colours of the wool of Shetland sheep feature in a traditional, vertically-patterned Fair Isle cardigan and sweater with matching accessories – all from Shetland Knitwear Associates. Two natural colours have been marled

(twisted together) to give a textured look to the shawl-collared, Fisherman's rib jacket. Prices are: Sweater £87.75, cardigan £94.00, beret £22.75, scarf £36.50, gloves £15.25 and rib jacket £82.00. Details from Shetland Knitwear Associates, 31 King Harald Street, Lerwick, Shetland ZE1 0EQ (Tel: 01595 2746).

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NATURALLY COTTON

Rowan Yarns have introduced California Cotton which is not only 100% cotton but is also an alternative to dyed cotton for the ecologically conscious. Because it uses the natural colours of cotton, straight from the plant, it eliminates the need for the environmentally-harmful dyeing process. California Cotton, being

undyed, does not fade with washing and is offered in five shades of Ecru, Oyster, Sage, Oatmeal and Honey: a 50 g hank costs £2.95. It is available from Rowan stockists or, for further information, contact Rowan Yarns, Green Lane Mill, Holmfirth, West Yorkshire HD7 1RW (Tel: 01484 681881).

If it's news, we want to know

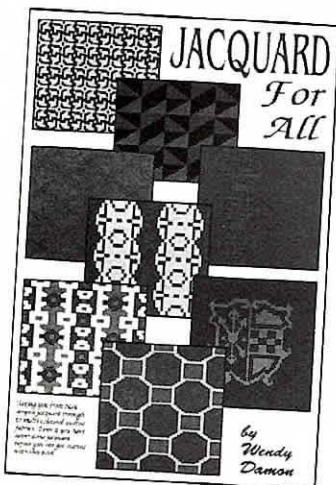
*Send details, pictures or samples to the
address on page 5*

DOUBLE JACQUARD

Jacquard For All is the descriptive title of a spiral-bound book published by Wendy Damon. It is illustrated in black and white and contains all you have ever wanted to know about jacquard knitting, together with pattern cards and information on measuring tension, cut-and-sew and much more. Further information from Wendy Damon at 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.

DOLL MAKING

Is it too early to think of Christmas and dressing dolls? Readicut have issued their new doll catalogue with easy-to-assemble kits in porcelain and vinyl as well as new ready-made dolls. Even in these sophisticated times, many little girls would welcome a doll complete with a selection of knitted garments. To obtain a copy of the catalogue contact Dept. PR03, Readicut Ridings Craft, Terry Mills, Ossett, West Yorkshire WF5 9SA (Tel: 01924 811801).



THE TRENDS

Are you wondering about autumn and winter trends? Interstoff, the international exhibition, has launched its theme trends under the headings Evanescent, Fruitful, Tempered and Opulent. They say that the fashion trends for the '95/'96 season are inspired by a tendency towards variety – styles free of

8 ►

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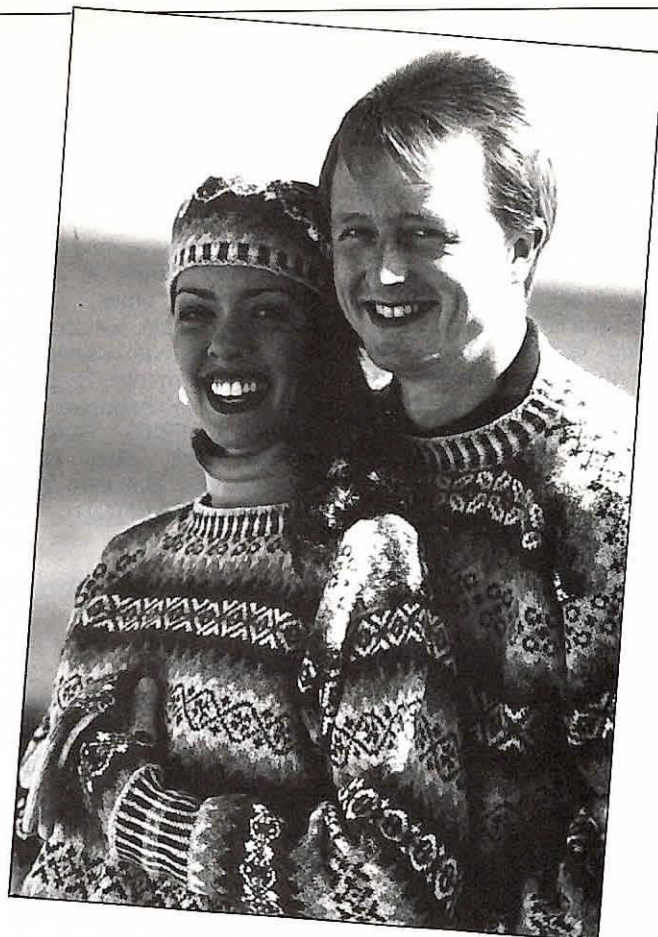
Jacquard House, 769/771 Attercliffe Rd., Sheffield S9 3RE

restriction with a nostalgic respect for the past, a responsible approach to the present and a restless curiosity about the future. We will be moving away from neutrals and towards richer colours. Look for yarns with a glossy or pearly finish to combine with the softest wools, boucle yarns, downy mohair and chenille for a touch of iridescence. Look for dark shades, verging on black, with bronze or gold for something unexpected. Watch for wool and mohair or wool and silk blends and striking yarns with flashes of colour on dark backgrounds. Choose warm fruity shades – like an autumn afternoon. Yarns styles favour melange and mouline Shetland or tweed with close, multi-coloured knops – plus washed wool, brushed cotton and slubbed yarns for texture.

unique and prices start from as little as 8p! Contact Equator (the distributors) at Unit E, Carkers Lane, 53/79 Highgate Road, London NW5 1TL (Tel: 0171-284 2406).

CLASSICALLY SHETLAND

Classics are always in fashion and traditional Fair Isle patterns always in favour. The softly blended colours are inspired by the beautiful Shetland landscapes. The beautiful sweaters illustrated were hand-knitted on the Island of Yell. The sweater costs £155.00, the beret £22.75, the gloves £15.25 and the button-up cardigan £175.00. For more information or a colour brochure, contact The Shetland Knitwear Trades Association at 175a Commercial Street, Lerwick, Shetland ZE1 8JL (Tel: 01595 5631).



HAND-DYED THREADS

The Caron Collection by Lois Caron offers a range of beautiful threads in a wonderful range of colours which has to be seen to be fully appreciated. Hand-dyed in cottons and silks, the threads can be used for all forms of needlework, crochet, knitting and more. Wild Flowers is single-strand cotton in a choice of 121 colours and Water Colours is a three-strand cotton which is divisible in order to co-ordinate with the Wild Flowers range. Waterlilies is a spun silk in 70 colours with strands which are again divisible. More information from Macleod Craft Marketing, West Yonderton, Warlock Road, Bridge of Weir, Renfrewshire PA11 3SR (Tel: 01505 612618).



TAGUA

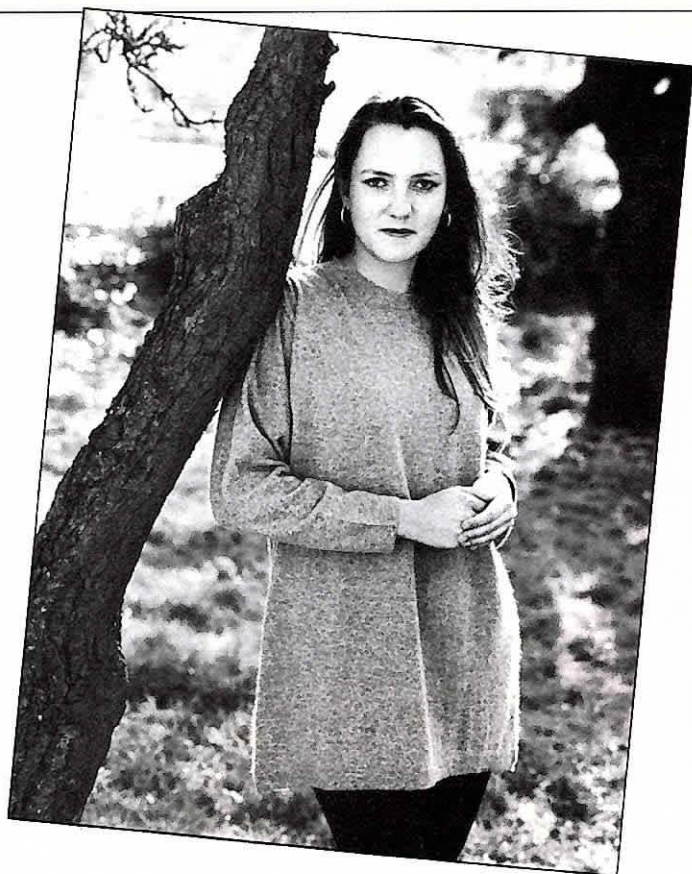
With the strength of marble, the feel of ivory and versatility of wood – but without damaging the environment – Tagua buttons are back. Tagua is the seed of the palm tree that grows in the tropics of South America and there is now a renaissance in the production of Tagua because it crops the fruit rather than the tree. Each button is hand-dyed and

RIBBON EMBROIDERY

Coats Crafts UK have two new kit ranges which are available from their stockists across the country. The first range comprises ten beautiful Ribbon Embroidery Kits which include special occasion designs such as New Arrival or Wedding Record. The three Christmas designs included in the range are Angel of Peace,

Joy and Cuddly Christmas Stocking. Each design is printed on to fabric and the kit comes complete with thread, ribbon for adding the embroidered details and personalised chart. Prices are between £20.99 and £24.99. For something different the new Autograph Keepsakes fabric banner kits should attract

great interest. Ideal for commemorating an important occasion, the banners can be made up in just 30 minutes ready to be signed by all involved. Each kit contains fabric, iron-on transfer, fusible web, wooden dowel, ribbon trim plus instructions. For details of your nearest outlet, phone 01325 365457.



CONCERNING CASHMERE

There's nothing quite like cashmere when you want a touch of luxury – and surprisingly, it is easy to care for and keeps its good looks season after season.

The cashmere market has seen some extraordinary changes in the past year. The Chinese, who traditionally exported the majority of their raw material to Italy and Scotland, have now decided to keep most of their yield for their own knitwear factories with the result that the much smaller quantity available for export has gone up in price by 50%. This has had an obvious knock-on effect on the cashmere retailer so you can expect to see higher prices for cashmere garments in the shops.

Some companies, however, have been able to maintain competitive prices by offering Mail Order facilities to reduce overheads. The choice includes twin sets, long straight tunics, simple round necks and the essential, classic gold-buttoned cardigan. Fashion looks at two extremes – the young, fashionable crop top and conversely, the very long and flattering straight tunic. The one illustrated is by Brora, is available

in sizes 36 in (S), 40 in (M) and 44 in (L) and costs £125. For a copy of the catalogue contact Brora at 7a Filmer Road Studios, 75 Filmer Road, London SW6 7JF (Tel: 0171-731 7672).

As cashmere becomes an increasingly luxurious fibre, Pringle has appropriately produced a tempting collection of luxurious, rich designs in ribs, unusual cables and the ultimate – a group of hand-knitted chunky pullovers in striking oversized cables. Cashmere mixes are increasing in popularity, having the advantages of the fibre's qualities while keeping prices down: the Pringle wool and cashmere yarn is set to become a winner this autumn. Outstanding are a chunky cardigan and hooded sweater featuring a variety of cables, while a bold geometric Fair Isle is knitted in a wintry, turtle neck style. There is also a new 'waffle' stitch which adds distinction to a raglan pullover and cardigan.

For machine and hand-knitters, cashmere luxury is within reach with a new re-cycled Silk/Cashmere yarn by Evergreen comprising 50% silk, 45% cashmere and 5% other fibres. In Aran weight and slate grey with a fleck, it costs £25.00 per 1,000 g cone inclusive of p&p. (Mail Order: Dept. A J Evergreen, 0194 454028).



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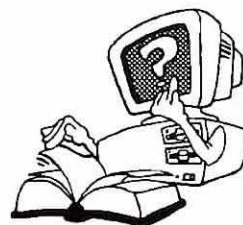


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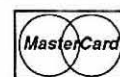
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All st patt – NO
(Insert Patt 102 here for full
needle rib if you wish)
Form – NO
L Ndl – 74 – [82] – ENT
R Ndl – 74 [82] – ENT
Continue to end of program,
as usual

BACK

Handle down. Orange strip-
pers (see Knitting Notes). Set
up 148 [164] Ns on each bed
at centre of machine in WP for
full needle rib. (E6000 knitters
should use Col 2, cast on and
knit to console RC No.4) Set
lock on N/N and ss to 2/2.
Using C or Col 2, K 1 row. Set
lock on CX/CX and ss to
2½/2½, K 2 rows. Set lock on
N/N and K 1 row. Arrange
pushers as in Diagram 1.
(E6000 knitters, use Patt A.)
Set RC at 000. Set lock on
N/BX← and ss to 3/3. Cont in
stripes of 2 rows MC or Col 1
and 2 rows C or Col 2. K until
RC shows 48. Break off C or
Col 2 and cont in MC or Col 1.
Set RC at 000. Set lock on N/N
and ss to 3½/3½. K 142 rows.
Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on
each bed at each end on every
row until 132 [148] sts rem on
each bed, then on every foll alt
row until 112 [128] sts rem on
each bed *. K 76 rows. RC
shows 104.

SHAPE SHOULDERS

Cast off 3 [4] sts on each bed
at beg of next 16 [10] rows
and 2 [3] sts on each bed at
beg of foll 6 [12] rows. Cast off
rem 52 sts on each bed.

FRONT

Work as for Back to *. K 138
rows. RC shows 66.

SHAPE NECK

Using a length of MC or Col 1,
cast off centre 18 sts on each
bed and return pushers under

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 or
E6000 machines.

MATERIALS

Tamm Estilo. (Yarn Guide No.8.)
1 x 450 g cone in White (MC or Col 1).
1 x 450 g cone in Blue (C or Col 2).

GARMENT WEIGHT

Finished garment in first size weighs 300 g.

*The fibre content of this yarn is 60% Acrylic, 40% Nylon. For
further information about this yarn, please write to the
following address:- Elaine Cater and Caroline Nelson, 31
Arundel Gardens, London W11 2LW. Tel: 0171-727 0451.*

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock
rib instructions, please look under Pattern Information in
Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 99 [110] cm, 39 [43½] in.
Length to shoulder line 59.5 cm, 23½ in.
Sleeve seam 15 cm, 6 in.

*Instructions are written for the first size, larger size follows in
brackets. If only one figure is given, it applies to both sizes.*

TENSION

50 stitches on each bed to 17 cm and 100 rows to 21 cm
measured over full needle rib (stitch size approximately
3½/3½).

For perfect results, please check your tension carefully.

KNITTING NOTES

- This yarn knits easily but it does react badly to rough,
damaged strippers. If your orange strippers are not in very
good condition, try using blue strippers, if you have them.
- Instructions are included for shaping the neck, but use the
cut and sew method if you prefer it.
- For the purposes of this pattern, RC means the row counter
on the lock, not on the console, unless otherwise stated.
- E6000 knitters should note that in this pattern, electronics
have only been used for the welts. You can, of course, use
Pattern 102 for the full needle rib if you wish and just add it to
your program as Pattern B.

these Ns to blocking rail.
Using WY, K sts at left by
hand, taking Ns down to NWP
and return pushers under
these Ns to blocking rail. Set
RC at 000. Dec 1 st at neck
edge on each bed on every foll
alt row until 40 [48] sts rem on
each bed, then on every foll
3rd row until 30 [38] sts rem
on each bed. K 4 rows. RC
shows 48. Place marker at
right edge for shoulder line. K
10 rows. Cast off. Finish left
side to correspond with right
side, reversing shaping.

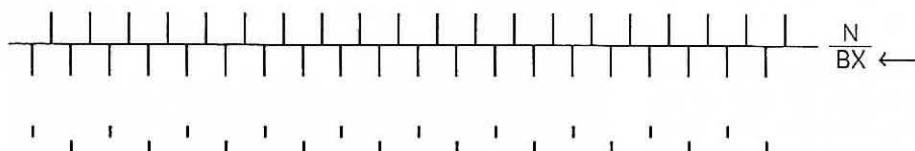
SLEEVES

Handle down. Orange strip-
pers (see Knitting Notes). Set
up 110 Ns on each bed at
centre of machine in WP for
full needle rib. (E6000 knitters
should use Col 2, cast on and
knit to console RC No.4.) Set
lock on N/N and ss to 2/2.
Using C or Col 2, K 1 row. Set
lock on CX/CX and ss to
2½/2½, K 2 rows. Set lock on
N/N and K 1 row. Arrange
pushers as in Diagram 1.
(E6000 knitters, use Patt A.)
Set RC at 000. Set lock on
N/BX← and ss to 3/3. Cont in
stripes of 2 rows MC or Col 1
and 2 rows C or Col 2. K until
RC shows 24. Break off C or
Col 2 and cont in MC or Col 1.
Set RC at 000. Set lock on N/N
and ss to 3½/3½. Shape sides
by inc 1 st on each bed at each
end on next 2 rows, K 1 row.
Inc 1 st on each bed at each
end on next and every foll 4th
row until there are 140 sts on
each bed. K 6 rows. RC shows
58. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on
each bed at each end on
every row until 124 sts rem
on each bed, then on every
foll alt row until 104 sts rem

DIAGRAM 1 For Duomatic 5 or 80



ART AND DESIGN

WALL HANGING - Part 1

This month, Anne starts a five month project to show you, step-by-step, how to make a beautiful wall hanging which has been inspired by the wild flowers of Australia.

Anne Kent

I spent four fabulous weeks in Western Australia this February and returned bursting with ideas for knitting!

The wild flowers of Western Australia are so spectacular that I felt I had to introduce at least a few of them to you. Western Australian knitters will have to forgive me, since as I realise this will not be so exciting for you. Perhaps, though, you have not thought of knitting them before!

By the way, even my sister-in-law, Sheila - a non-knitter - was beginning to see knitting possibilities in the flora by the time I left!

I have decided on a fairly large project - a wall hanging. I am proposing to give you information and knitting instructions to go up to and including the December issue. As most of us will have our December copy in November, I hope this will make a great Christmas present for someone.

I suggest you have a small, polythene bag for each flower, as we shall not always be knitting the complete flower. There will be a very little simple embroidery and some sticking at the final stage when we position and finish the wall hanging. Some fabric paints will be useful, but optional.

The picture of the wall hanging will give you an idea of the colours needed. The background could be a piece of material such as hessian or something you have woven

on your knitting machine. I shall give instructions for this next month. The overall size will be 45.5 cm, 18 in wide and 71 cm, 28 in high.

This month, I am giving just the knitting instructions for flower number one (see the black and white sketch). Unless otherwise stated, use a four-ply yarn.

LEAF PATTERN

Knit two leaf shapes for one leaf, one in light green and one



HAKEA CUCUTTATA (Scallops)

A small tree or bushy shrub. Unusual flowers, cupped inside the leaves. It flowers in winter and early spring

slightly darker. There will be three leaves in total, therefore six sides to knit. Use your normal four ply tension - around six or seven on the tension dial.

Set RC at 000.

Cast on 2 sts and K 2 rows. Inc 1 st at opposite end to carriage on every row until there are 10 sts. RC shows 10. K 2 rows.

* Cast on 2 sts by hand (e-wrap method) at carriage end on next 2 rows, K 2 rows; rep from * until there are 30 sts. RC shows 32.

** Cast on 3 sts by hand (e-wrap method) at beg of next 2 rows. K 4 rows; rep from ** once more. 42 sts. RC shows 44. K 2 rows

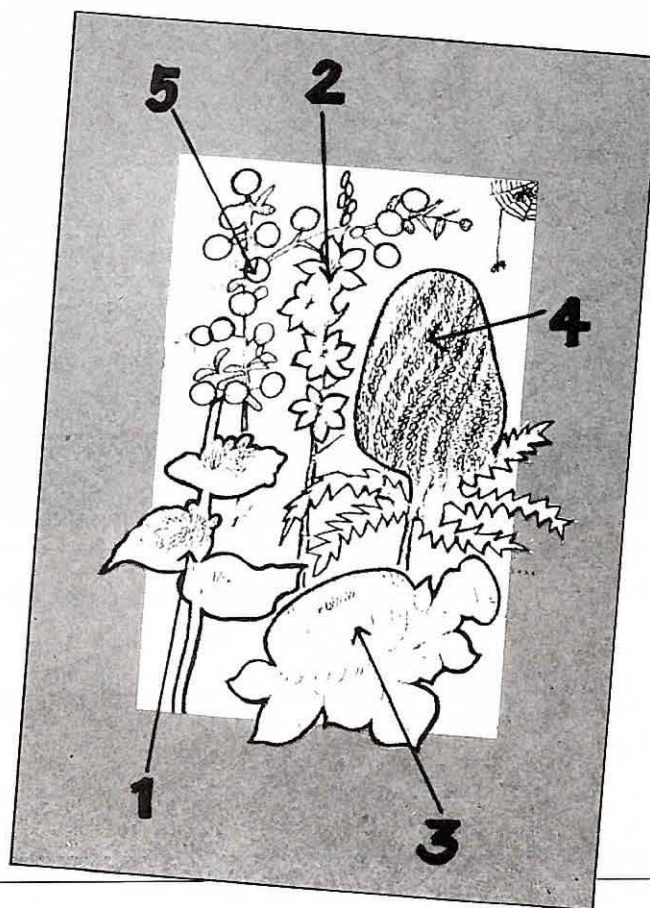
*** Dec 1 st at each end on next row, K 3 rows; rep from *** until RC shows 62.

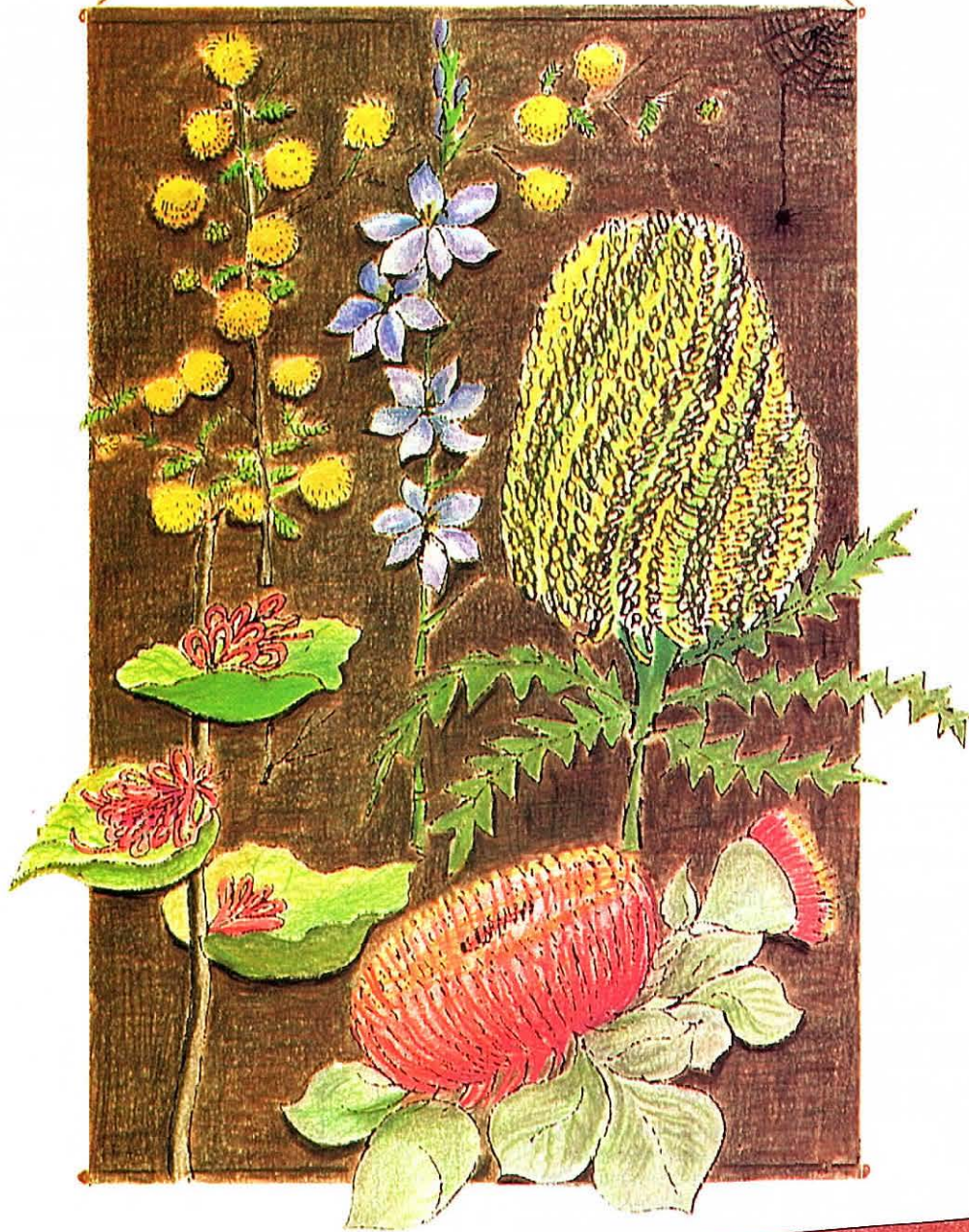
**** Dec 1 st at each end on next row, K 1 row; rep from **** until RC shows 72.

Dec 1 st at each end on every row until 12 sts rem. RC shows 78. Cast off.

With knit side showing, tack together one dark and one light piece and press lightly.

Using a light yellow yarn, use a small running stitch in both directions (to form a solid line on both sides) to make the





veins and to join the two pieces together. Do not join the edges at this stage.

FLOWER SECTION

Using a bright pink yarn, cast on 4 sts and K approximately 190.5 cm, 75 in. Cast off. Work two more strips in the same way.

Using a paler pink yarn, cast on 4 sts and K approximately 51 cm, 20 in. Cast off. Work two more strips in the same way.

Next month, we'll work on the background for the wall hanging.



on each bed. RC shows 28. Place marker at centre. Cast off.

BACK NECKBAND

Handle up. Orange strippers. Set up 54 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. * Put a pusher in WP under every back bed N in WP. Handle down. Push up all in-between Ns on back bed to WP. Set lock on N/N and ss to 3/3. Using MC or Col 1, K 1 row. Handle up. Set RC at 000. Set lock on BX/N and ss to 3½/3½, K 16 rows. Handle down. Push up all in-between Ns on front bed to WP. Set lock on CX/CX and ss to 2½/2½, K 2 rows. Set lock on N/N and ss to 3/3, K 1 row. Set lock on CX/CX, ss to 3½/3½ and K 2 rows. Change to black strippers. Set lock on N/GX and ss to 4/4 and K 4 rows. Pull down yarn under bed. Set lock on GX/N and ss to 4/4, K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method *.

FRONT NECKBAND

Handle up. Orange strippers. Set up 108 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Work as for Back Neckband from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Pull welts firmly lengthwise to close the stitches. If you have not already used the Passap method for attaching neckband, pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of front edge on right side in MC or Col 1 and slip stitch remaining loops to wrong side. Join shoulder and neckband seams. Set in

sleeves, matching centre to shoulder marker. Join side and sleeve seams.

PASSAP METHOD FOR JOINING

After knitting the last row of the band, lay the garment on to the back bed of the machine with the right side facing the ceiling and the edge to be joined towards you. Pull the back bed needles a little way through the edge of the garment.

Transfer all front bed stitches to the back bed needles so that you have a 'sandwich' of

one back bed stitch, the garment edge and one front bed stitch on each back bed needle. Push the front bed needles to rest position.

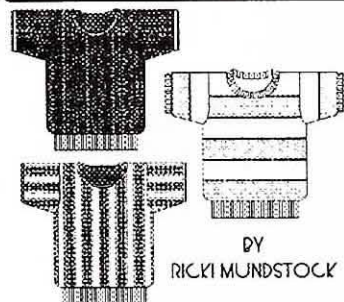
Knit one row by hand over the back bed needles, making a big loop on each needle. Put your hand under the garment to check that the needle butts are kept in a nice, straight line. Drop the front bed.

Turn the garment over on to the front bed and, working from right to left, latch off the big loops pulling the end of yarn through the last loop to secure.

New Summer Sweaters

By Ricki Mundstock

"MY FAVORITE SUMMER TUCK TOPS"



3 DIFFERENT TUCK LACE & TUCK STRIPE TOPS IN SIZES 36-50 FOR ALL STANDARD MACHINES
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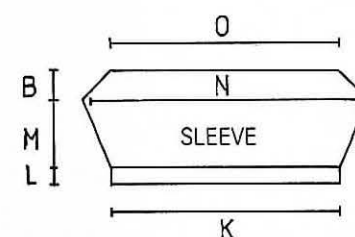
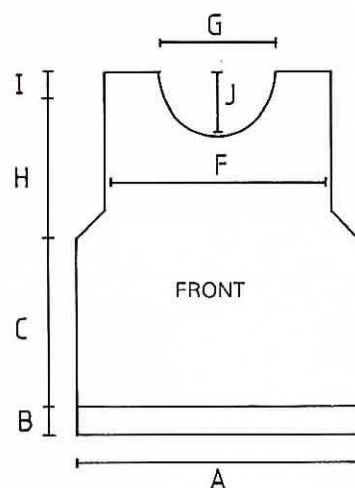
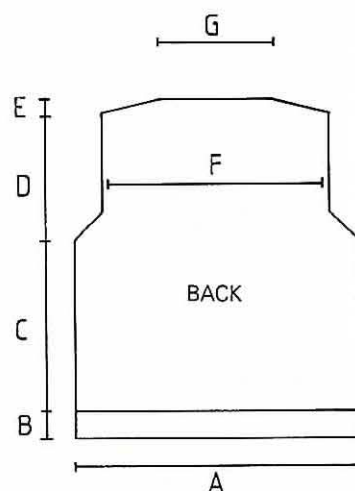
Price may vary based on exchange rate.

Ricki Mundstock

3696 Lake Mendota Dr. Madison, WI 53705 U.S.A.
608-238-3717 Fax 608-238 6692

Patterns available from:

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Card-i-Knits, Inc. - Hamilton, Ontario, Canada 905-389-9336
The Knitting Machine Center - Victoria Park, W. Australia 09-361-9128
Diane Bennett - Nailsea, Bristol, U.K. 0275-810067
Reynolds Bros - Sydney, Australia 02-587-5020



A = 50 [55.5] cm
B = 6 cm
C = 29.5 cm
D = 22 cm
E = 4.5 cm
F = 38 [43.5] cm
G = 18 cm
H = 24 cm
I = 2 cm
J = 12.5 cm
K = 37 cm
L = 3 cm
M = 12 cm
N = 47.5 cm
O = 35 cm



TAMM
QUALITY MACHINE KNITTING YARNS

Many machine knitters were very disappointed when Tamm Yarns disappeared from British shops about three years ago, but the good news is that they are now available by mail order.

The Tamm range is produced in Mexico and, currently, there are five yarns in acrylic, or acrylic with nylon, which are of particular interest, due to their high quality and a colour range of a subtlety more often associated with pure wool yarns than acrylics. The yarns are slightly more expensive than other acrylic yarns but, on the other hand, garments made from them can be washed and ironed repeatedly without loss of shape or the dreaded pilling. Another advantage is that they are supplied both on cones of 450g and part cones of 100g (225g and 100g in the case of Selina), so they can be more economical for garments that call for a little bit extra or small amounts of contrast colour.

Two of the yarns are crêpes; Estilo, 2/14s, is 60% acrylic and 40% nylon filament and has a silky appearance, while Trenzi, 4/18s, is 90% acrylic and 10% nylon fibre, with the look of wool. A third yarn, Diamante, has a nylon filament wrap which gives added lustre and a crepe effect. Diamante, 2/8s, is 75% acrylic and 25% nylon filament.

The remaining yarns are Suavi Tamm, 2/16s, 75% acrylic and 25% bright nylon fibre, which has a brushed finish and the frosted look that is forecast as a winner this autumn and, finally, Selina, 3/9s, 100% acrylic super bright, with the soft sheen that is already popular in ready-to-wear knitwear.

Tamm Yarns are distributed by A.B.S. Euroyarns in Holland but are available through the well-known knitwear designers, Elaine Cater and Caroline Nelson, who are the British agents. Elaine and Caroline will send you shadecards and handle your orders which are then despatched to you direct from the family business of

Adrie and Henk de Ruiter, in Holland.

A.B.S. Euroyarns is a family success story. Henk and Adrie married in 1974 and soon afterwards Adrie bought her first knitting machine. There followed the story of steady addiction so familiar to machine knitters! First, the daily knitting for the family, then for shops and boutiques, then the knitting tuition... and so on until 1988, when Henk spent some months at home on sick leave and realised that all privacy was gone - his house was continuously full of knitters!

Desperate measures were required, so he built a shop next door and had to expand it two years later. Adrie became an agent for Brother, Silver Reed, Passap and Toyota, developed her own training material for knitting classes which now had 150 students and, due to her know-how and service, became one of the largest Brother dealers in Holland. Henk joined in by selling and servicing sewing machines and finally, in 1993, quit his job as an aircraft engineer at Fokker to expand into yarn wholesaling.

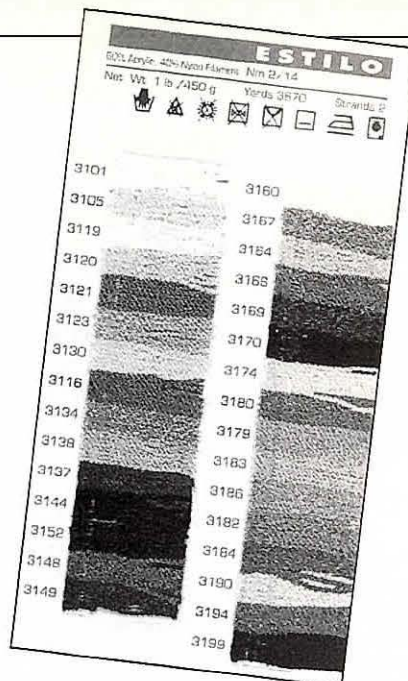
Now Henk, with the help of the three de Ruiter sons, Ronald, Dinant and Richard, distributes yarn to around 100 shops in Holland and Belgium, importing some from Forsell, Bonnie's and Spectrum as well as Tamm and supplying his own Euroyarn Cotton, bought in Egypt and spun in Italy. He is pleased to be able to offer the Tamm yarns direct to British knitters but would be happy to hear from any retailer interested in stocking them.

Adrie de Ruiter manages the retail side of the business and Henk readily acknowledges

that she is the 'brains' behind their success, owing to her knowledge and understanding of knitting and knitters. On Thursdays the shop is closed to the general public but open for club visits and, whereas the family are naturally in business to make a profit, they get great pleasure and a lot of fun from all the effort they put into providing the friendly and helpful service that ensures

their customers become 'regulars'.

Isn't it good to read a success story? If you would like shade-cards and full details of Tamm Yarns, send a large sae, with two first class stamps, to Elaine Cater and Caroline Nelson, 31 Arundel Garden, London W11 2LW. Tel: 0171-727 0451 or 0181-964 0532. Fax: 0171-727 0451.



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D6

Designed by

SUMMER STRIPES

2

Judy Dodson

MAIN PART (KNITTED IN ONE PIECE)

LEFT SLEEVE

Push 116 [128] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 3 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 144 [156] sts. K 4 rows. RC shows 60.

NECK OPENING

Using a length of MC, cast off centre 10 sts. Set carriage to hold. Push 67 [73] Ns at left to HP. Using WY(C), K a few rows over rem 67 [73] sts and release from machine. Push Ns at left from HP to UWP. Using WY(D), K a few rows and release from machine.

BACK

1st SIZE

Push 3 Ns at left and 100 Ns at right of centre 0 to WP.

2nd SIZE

Push Ns 4 to 100 inclusive at right of centre 0 to WP.

BOTH SIZES

103 [97] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MC, K 1 row. Push 67 [73] adjacent Ns at left from NWP to WP. 170 Ns. With P side of Sleeve facing, replace 67 [73] sts below WY(C) on to Ns at left. * Unravel WY. Set RC at 000. K 66 [78] rows. Cut MC. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and K side facing, replace sts on to Ns. Unravel WY. Using A, K 10 rows. Cut A. Using MC, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and P side of MC facing, replace sts on to Ns. Unravel WY. Using MC, K 1 row. Set RC at 000. ** Push 4 Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row; rep from ** 32 times more. 5 Ns rem in WP. RC shows 66. Push Ns from HP to UWP, K 1 row. Cut MC. Using

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Carolina 4-ply Cotton. (Yarn Guide No.12.)

1 x 500 g cone in White (MC).

1 x 500 g cone in Navy (A).

1 x 500 g cone in Royal (B).

4 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 365 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 102 [113] cm, 40½ [44½] in.

Knitted length to shoulder 61.5 cm, 24½ in.

Sleeve seam with cuff folded in half 16 cm, 6½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used purl side of knitting as right side of garment, except for stripes.

WY, K a few rows and release from machine. Push 170 Ns at centre of machine to WP. With carriage at left and K side of MC facing, replace sts on to Ns. Unravel WY. Using B, K 1 row. Dec 1 st at left edge and inc 1 st at right edge on next and foll 4 alt rows. Cut B. Using MC, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and P side of MC facing, replace sts on to Ns. Unravel WY. Using MC, K 1 row. Set RC at 000. Push 165 Ns at left to HP, K 2

rows. Push 5 inside Ns from HP to UWP on next and foll 31 alt rows, K 1 row. RC shows 66. Push rem 5 Ns from HP to UWP, K 1 row. Cut MC. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and K side of MC facing, replace sts on to Ns. Unravel WY. Using A, K 10 rows. Cut A. Using MC, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and P side of MC facing, replace sts on to Ns. Unravel WY. Set

RC at 000. Using MC, K 66 [78] rows. Push 67 [73] Ns at left to HP. Using WY, K a few rows over rem 103 [97] sts and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine *.

FRONT

1st SIZE

Push 100 Ns at left and 3 Ns at right of centre 0 to WP.

2nd SIZE

Push Ns 4 to 100 inclusive at left of centre 0 to WP.

BOTH SIZES

103 [97] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 1 row. Push 67 [73] adjacent Ns at right from NWP to WP. 170 Ns. With P side of Sleeve facing, replace 67 [73] sts below WY(D) on to Ns at right. Work as for Back from * to * but read left for right and right for left.

RIGHT SLEEVE

Push 10 Ns at centre of machine to WP. Using a length of MC, cast on by hand. Push 67 [73] adjacent Ns at left and right from NWP to WP. 144 [156] Ns. With P side of MC facing, replace sts from Back and Front on to Ns. Unravel WY. Set RC at 000. Using MC, K 5 rows. Shape sides by dec 1 st at each end on next and every foll 4th row until 116 [128] sts rem. K 2 rows. RC shows 60. Using WY, K a few rows and release from machine.

CUFFS

Push 100 [112] Ns to WP. With K side of MC facing, replace sts on to Ns, dec evenly. Set RC at 000. Using MT-1 and MC, K 30 rows. Using MT+4, K 1 row. Cast off with a latch tool.

WELTS

Push 131 [155] Ns to WP. With P side of MC facing, pick up loops evenly from row ends of lower edge and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3,



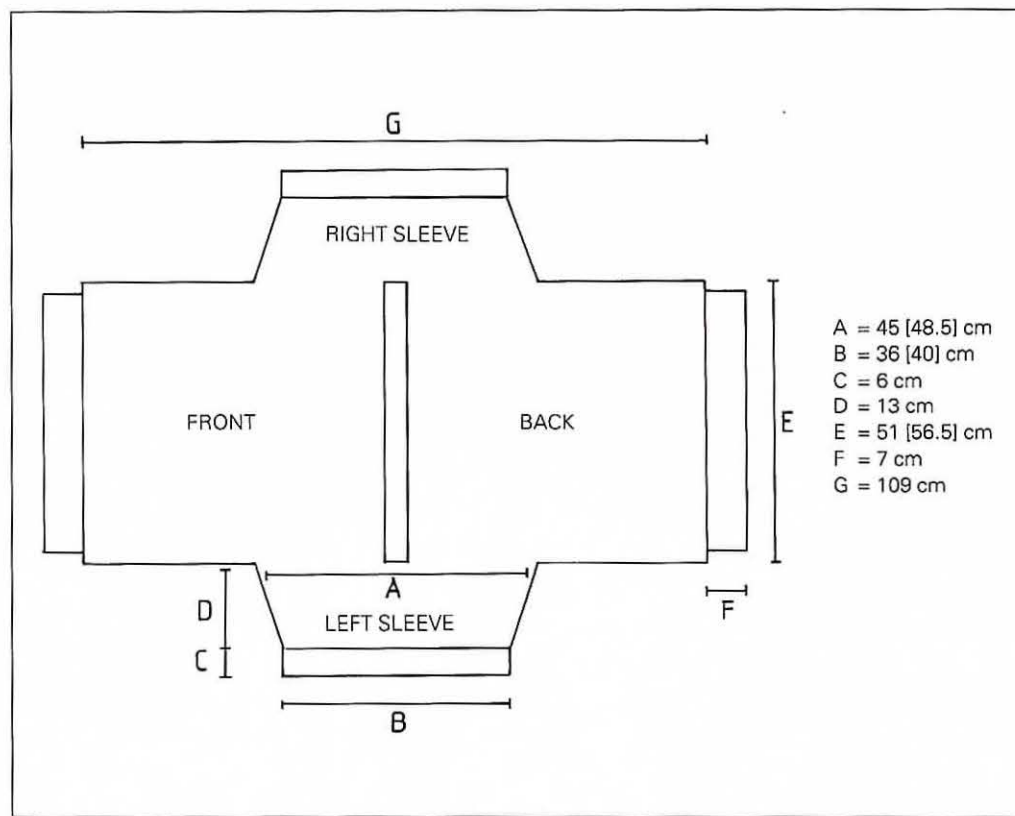
K 34 rows. Using MT+4/MT+4, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

NECKBANDS

Push 147 [171] Ns to WP. With P side of MC facing, pick up loops evenly from row ends of

top edge and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K

20 rows. Using MT+4/MT+4, K 1 row. Transfer sts to main bed. Cast off with a latch tool.



PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

TO JOIN SIDES

Push 103 [97] Ns to WP. With carriage at left and K side of MC facing on Back, replace sts on to Ns. With P side of MC facing on Front, replace sts on to same Ns. Using MT+4 and MC, K 1 row. Cast off with a latch tool.

MAKING UP

Join sleeve seams, reversing seam on last 2.5 cm, 1 in on cuffs. Join welt seams. Overlap front neckband over back and join ends to top of sleeves. Sew on two buttons through both bands at each side.



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DUOMATIC UPDATE

MOVING ON TO NEW BEGINNERS

Since writing last month's article, I have moved house – not just a little, local move, but 250 miles away and into a considerably smaller house. I can now offer first-hand advice to 'knitters on the move'.

Hazel Duignan

I had thought that I might write a few lines entitled the 'gypsy's warning', but thinking of the time and effort it took to arrange the move, I realise that no self-respecting Romany tribe would want to include me among its number. So perhaps something along the lines of 'learn from my experience' might be more appropriate to help any knitters who may have to move house in the future.

Firstly, as from this minute, make your motto 'keep the box'. Luckily, from sheer laziness, I had put all my boxes into the space under the roof. If you do not have such a space, then under the bed, on top of the wardrobe or even in a dry garden shed will do. Because I had the boxes, including the polystyrene shapes, I was able to pack my E6000 exactly as it was packed when it came from the factory. The same goes for the E100, Hague linker and the garter carriage from my Brother 940. You would really not believe just how much having the boxes simplified the job. If, when you have finished packing, you mark all the knitting machine boxes with a symbol showing that they are for the knitting room, you will be able to avoid the panic which occurred here when I couldn't find the racking plate which fixes the machine to the motor. I did eventually find it, but it took a long time!

Secondly, put your machine up as soon as possible after you arrive at your new house. Probably it will be some time

before you are able to knit, but you are much more likely to remember how it all fits together if you do not leave too much time between taking it apart and putting it together again. When you have finished, spare five minutes to test-knit a small sample, just to make sure that everything is working as it should be. Then you can cover the machine and leave it ready to knit on when the house is straight.

Next, the yarn. This is not such an easy affair if, like me, you have enough cones to stock a wool shop. Be ruthless, the charity shops will be grateful for all those bargain cones which were too good to miss,

but were never knitted! They are also happy to accept all the oddments which you kept in case you ever decided to make 'Dr Who' type scarves for all the family. Once you have whittled it down to the cones which you must keep, then buy some of the green sacks sold to hold garden refuse. They are tougher than the usual black, plastic bags. Ignore any members of the family who make rude comments about the number of sacks of yarn to be moved. The removal men, it seems, prefer a mix of bags, boxes and furniture as it makes for easier loading of the lorry than just boxes and furniture.

Books can be a problem. Again, be ruthless and only keep those which you need. Magazines can have the useful bits cut out and put into plastic wallets, if necessary. I find this hard to do, but I did manage to dispose of some of my old magazines – although I kept every copy of *Machine Knitting Monthly*! When you are packing books and magazines, put them into cartons which are not too large, as books weigh more than you might think.

If, like me, you have a motor fitted to your machine,

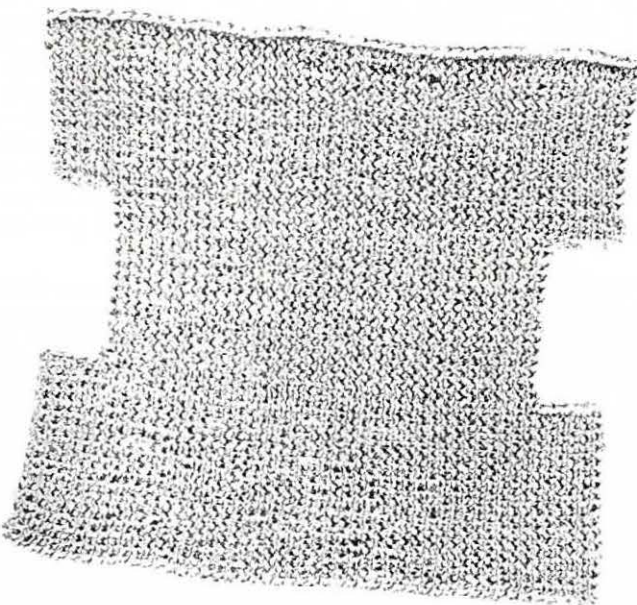
remember to fit the transport screw into the hole provided, to prevent damage to the motor during transport. The box for the motor was the only one which I did not have, but my husband made me a long box from cardboard cartons and sticky tape. The motor was nestled in among some spare pillows and a duvet. I think it arrived in better shape than I did!

There were just two things which I could not bring with me. One was Nadine Holland's shop, where I used to teach and buy yarn. It really is a machine knitter's paradise, as advertised and I shall miss it very much. The second was the Wyre Knitting Club. I shall really miss all those lovely ladies. So far, I have found neither a local wool shop nor a knitting club. I'm sure I shall find a shop near by and if there's no knitting club, then I'll start one!

Also, since writing last month, I have had some queries from Passap knitters. One was from a knitter who finds her E6000 totally unloveable, even after trying to come to terms with it for a whole year. As there must be others in the same boat, I thought a few words of encouragement were needed. This will also be of help to Duo 5 or Duo 80 knitters.

Firstly, this knitter had decided to try a pattern for a tuck stitch jacket from a back issue of *Machine Knitting Monthly*. Very sensibly, she set off to do a dummy run with some spare yarn, which quickly turned into yet another disaster. Fortunately, she mentioned in her letter that she had tried her practice piece with a 'perfectly simple 4-ply yarn'. When I referred back to the original pattern, I discovered that it had been knitted in two strands of Braemar, so a 4-ply would have been too thick for the given stitch size.

If you are a beginner, or just not having any success, look at the Yarn Guide given with the Pattern Information in your magazine and do try to match



PHOTOGRAPH A

the yarn which you want to use with the one used for the original design. This should help you to choose a yarn of the correct thickness, although you must take into consideration the softness of the yarn used. The two strands of Braemar would be equivalent to a soft, 3-ply yarn. You could substitute two strands of any high-bulk 2/30s acrylic or acrylic and wool mix, one strand of Denys Brunton Duette, one strand of Bramwell Duomagic, one strand of Forsell Sirocco or any other soft, 3-ply yarn. Do not use a hard, unyielding yarn as the stitch size given for a soft 3-ply would not be suitable. If you are a beginner or you are not yet happy with your machine, avoid the hard yarns until you have a little more experience.

Perhaps the best way of learning to love your E6000 is to go back to square one and start again. Buy two cones of 3-ply yarn, as above, in colours which you really like. (You will never love knitting in colours you hate!) Firmly close your Japanese machine, if you have one. Never, at this stage, say or even think 'I could do that quicker on my Brother or Silver Reed' or your Duomatic will certainly take umbrage and refuse to knit properly.

Thread up your machine and, without using the electronics, knit as follows:-

Handle down, orange strip-pers.

* Push up 60 needles on each bed for full needle rib. Set lock to N/N, stitch size to $2\frac{1}{2}/2\frac{1}{2}$ and knit one row (the zig-zag row). Set lock to CX/CX, stitch size to $3/3$ and knit two rows. Set RC at 000. Set lock to N/N, stitch size to $3\frac{1}{2}/3\frac{1}{2}$ and knit until RC shows 29. Set RC at 000 *.

Set lock to N/EX, stitch size to $3\frac{1}{2}/3\frac{1}{2}$ and knit 100 rows. Set lock to EX/N, stitch size to $3\frac{1}{2}/3\frac{1}{2}$ and knit 100 rows. Set lock to EX/EX, stitch size to $3\frac{1}{2}/3\frac{1}{2}$ and knit 99 rows. Set lock to N/N, stitch size to $3\frac{1}{2}/3\frac{1}{2}$ and knit one row.

Transfer all the back bed stitches on to the needles on the front bed, leaving the back bed needles in working position. Set lock to N/N, stitch size to $5/5$ and knit one row. Break the yarn. Drop the front bed. Push the little 'knots' of the stitches back towards the back bed with the double decker end of your latch tool. Using the hook end of your latch tool, pick up the left strand of the first stitch at the right of the work into the hook of the tool. Holding the tool almost upright, push the hook into the centre of the second stitch until the loop of the first stitch slips behind the latch and the loop of the second stitch is in the hook. Still holding the tool at the same angle, pull it up and the second loop will pull through the first and you will have cast off one stitch. Continue in this way across the work, pulling the yarn end through the last loop to fasten off. Push up the front bed and release all the loops from both beds by pushing the needles up, then pulling them down with the latches closed. Now cast on again and knit from * to * above.

With the lock still set to N/N, stitch size to $3\frac{1}{2}/3\frac{1}{2}$, push up one needle at each end of each bed and knit six rows. Do this eight times in all. Using the treble transfer tool, move the end three stitches at each end of each bed in by one needle and knit six rows. Do this eight times in all.

Transfer the first six stitches on the back bed at the right of the work on to the front bed. Using the yarn threaded through the bobbin, knit these six front bed stitches by hand, leaving a large loop of yarn on each needle. With the latch hook, latch off these large loops and put the last loop left on the tool on to the first needle with a stitch on it. Push empty needles back into non-working position. Pull the yarn down behind the bed and knit one row. Cast off six stitches at the left of the bed in the same way. Knit 30 rows.

Push up six needles on each bed at the right of the work.

Using the yarn threaded through the bobbin, make a zig-zag row by hand over these twelve needles. Still knitting by hand, knit the six needles on the front bed and then the six on the back bed. You have actually knitted one N/N and two CX/CX rows by hand over these needles. Pull the yarn down from the back, knit one row and cast on over six needles at the left of the work in the same manner, but knitting the first CX row on the back bed. Now knit ten rows. Thread up the second colour and, with the lock still set to N/N and stitch size to $3\frac{1}{2}/3\frac{1}{2}$, knit two rows in main colour and two rows in contrast colour until you feel quite confident about changing colour without failing to pick up the bobbin at the change. If your cast off was perfect first time,

release the work from the machine - if not, then cast off again. Photograph A shows the cast on, multiple decrease, multiple increase and cast off.

You may find that this exercise in knitting on the E6000 is rather boring, but it will help you get used to your machine. If you watch what is happening as you knit, it will also help you to understand how the machine performs. Now admire your work, brush the fluff off the machine and tell yourself that nothing is beyond you now!

Next month, more hints and tips to help you to love your Duomatic E6000 and, by special request, making button-holes on a sideways-knitted band.

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Zip Biliq

BESTING PLACE FABRIC

INSPIRATIONS

THE ABORIGINAL INFLUENCE

Aboriginal art represents one of the world's longest, continuous traditions and forms a central part of the lives of the people.

Iris Bishop

I love the vitality of the symbols and textures used in rock carvings, sand mosaics, body painting and so on. These decorative symbols show elements of the 'Dreamtime' which is the aborigines' way of contacting and blending the spiritual and natural worlds.

YARNS AND COLOURS

These designs can be knitted in close tones, such as cream and taupe, to produce the textured look of rock and sand, or in strongly contrasting colours for a more graphic look. Natural, earthy colours are the most appropriate for these designs and they can be 'lifted' by touches of ochre, terracotta and green.

In the Resting Place Fabric I have used light brown as the background and a natural cream, textured yarn as the contrast. Stronger shades of black, brown, ochre and so on, have been used with the same textured cream yarn in Crocodile Dreaming and with black for the Borders Fabric.

RESTING PLACE FABRIC

The concentric circles used in this design symbolise 'resting places' in Aboriginal art. Knit the design as a straightforward Fair Isle with brown, or the darker colour, as the background in feeder 1 and cream, or the lighter colour, as the contrast in feeder 2.

CROCODILE DREAMING

This design can be knitted as a border pattern or repeated to create an all-over design, as illustrated. Knit in Fair Isle with the darker colour, or colours, in feeder 1 and the light colour in feeder 2. This design can be knitted simply in two colours

or with a striped background, as illustrated.

For the striped background, start at Row 1 of the pattern and knit as follows:-

16 rows black, 4 rows green
16 rows brown, 4 rows terracotta
16 rows light brown, 4 rows ochre

Repeat these 60 rows with each repeat of the Fair Isle pattern.

DOTS BORDER

This simple border is most effective with a dark background and several light or bright colours as the contrast. In the sample illustrated, which is knitted sideways, I have combined this border with part of the Resting Place Fabric as follows:-

* Knit rows 1-20 of Resting Place Fabric with black in feeder 1 and light brown in feeder 2.

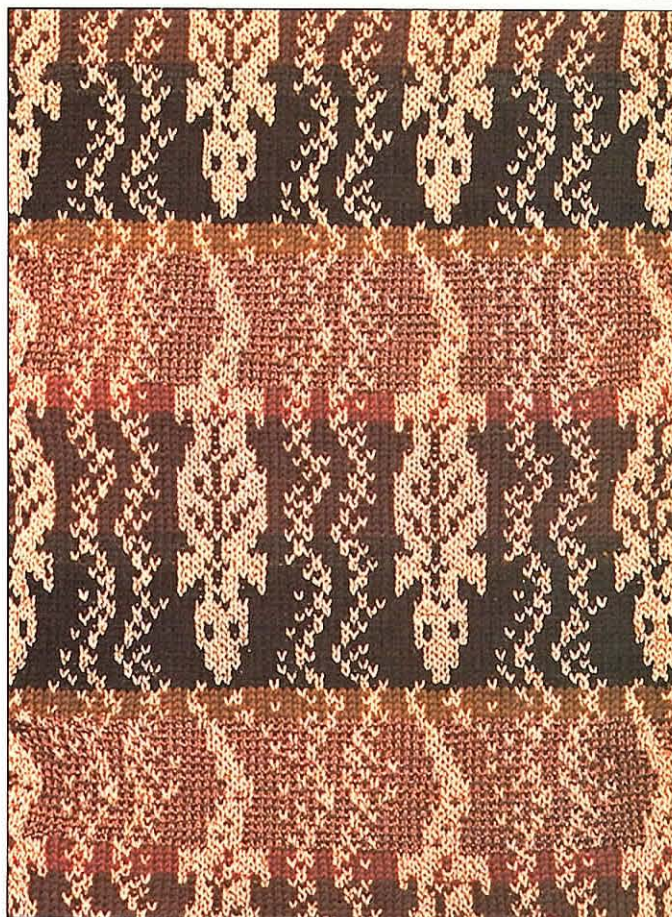
Knit 2 plain rows in ochre, green or terracotta.

Knit Dots Border with black in feeder 1 throughout and the following colours in feeder 2:-
2 rows cream, 2 rows sand,
2 rows terracotta, 2 rows sand, 2 rows cream.

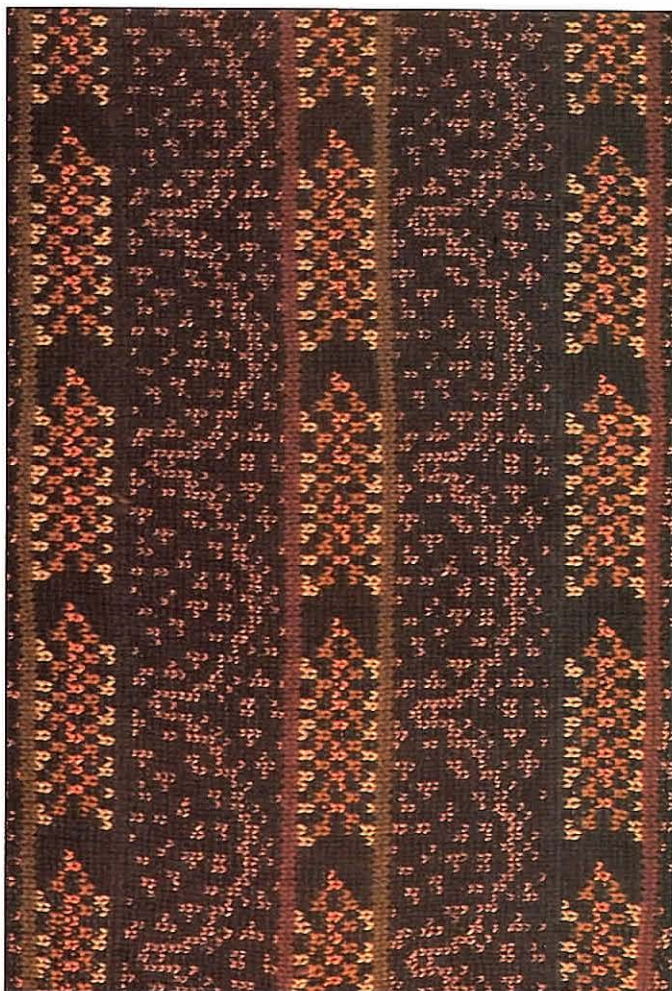
Knit 2 plain rows in ochre, green or terracotta.
Repeat from *.

THE PATTERN CHARTS

The charts can be traced directly on to a mylar sheet. The reverse (wrong) side of the designs is shown, so they can be copied on to a blank 24-stitch punchcard. Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.



CROCODILE DREAMING



BORDERS FABRIC (knitted sideways)

Pippin Designs

TOY MAKING MADE EASY

with instructions for making the doll's hair on the machine and getting her facial features just right.



VICTORIAN DOLLS

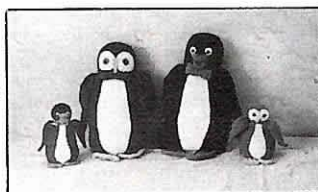
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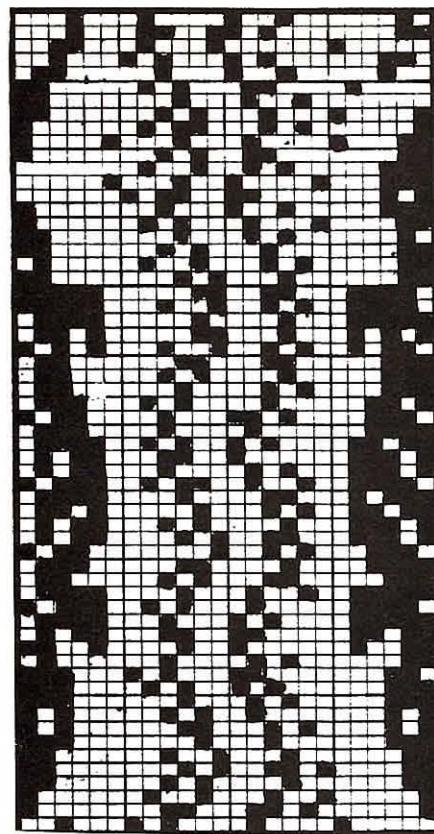
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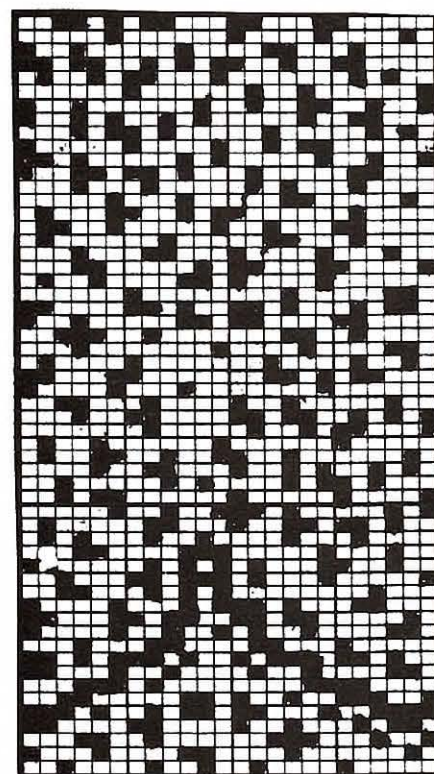
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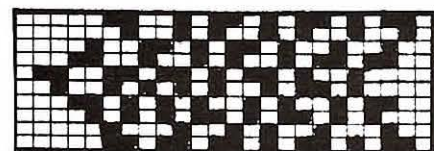
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CROCODILE DREAMING



RESTING PLACE FABRIC



DOTS BORDER

SPECIAL OFFER * SPECIAL OFFER * SPECIAL OFFER

BOND

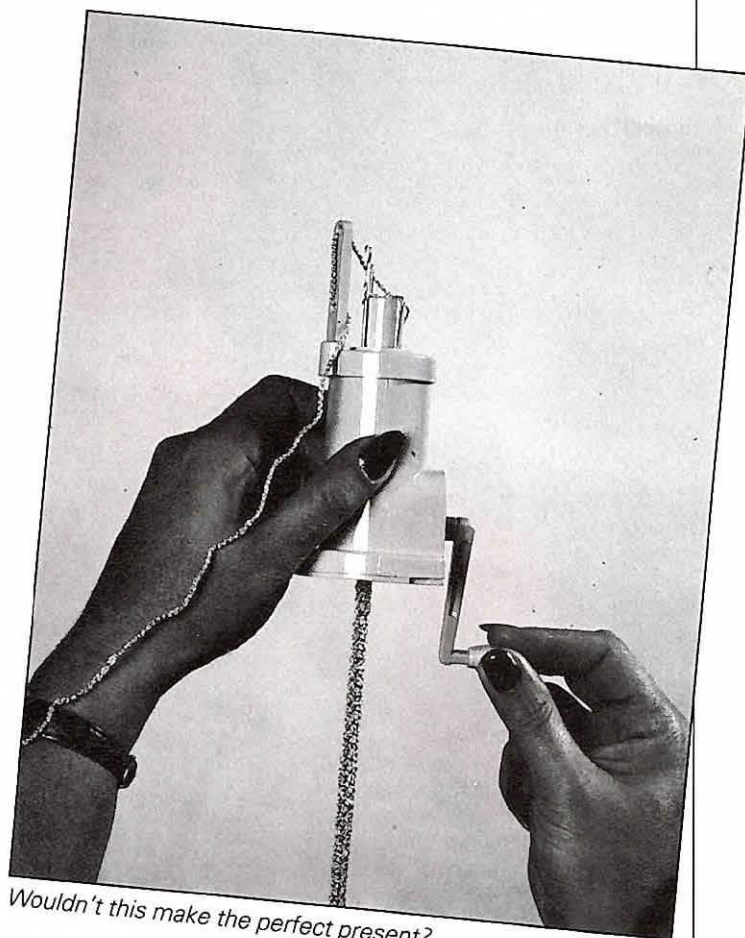
Magicord

Here's a great opportunity to buy the Bond Cord Maker PLUS five balls of Sirdar Silky Look DK yarn for your first project AND save £5!

Many readers will have done 'French knitting' back in their schooldays, using a gadget homemade from a wooden cotton reel and four small nails. Wooden cotton reels are now a thing of the past but the present offers us the Bond Magicord – a wonderful little gadget that makes cords in a very similar way, but quickly and easily. With the cord maker, a smooth, unhurried

turn of the handle produces a cord which is kept under tension by hooking a weight on to its free end as it comes down through the central tube.

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SIRDAR
Silky Look
double knitting with LUREX

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Designed by

SUMMER EMBROIDERY 3

Judy Dodson

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Artistic. (Yarn Guide No.11.)

1 x 500 g cone in White (MC).

Bramwell Savannah, used double throughout. (Used double, Yarn Guide No.15.)

A small amount in Green (A), Emerald (B) and Red (C) for e-wrap embroidery.

GARMENT WEIGHT

Finished garment in first size weighs 155 g.

The fibre content of Artistic is 100% Acrylic; Savannah is 100% Cotton. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Telephone 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 90 [101, 110, 121] cm, 35½ [40, 43½, 48] in.

Length to shoulder 53 [56, 59, 62] cm, 21 [22, 23½, 24½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over reverse stocking stitch (tension dial setting approximately 6). Steam tension swatch and leave until completely dry before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used purl side of knitting as right side of garment.

PATTERN

Set carriage to knit Ns in HP back to WP. Put weaving brushes into work.

* Push centre 2 Ns and Ns 32-33 [37-38, 41-42, 44-45] at left and right of centre 0 to HP. Using one double strand of A for each pair of Ns in HP, wind yarn clockwise twice around the pair of needles. Do not pull the yarn tight. K 2 rows; rep from * 18 times more. Cut A, leaving approximately 10 cm, 4 in.

ROSE BUD AND LEAVES

Push the three pairs of Ns to HP plus 3 Ns at each side of them. (3 sets of 8 Ns in HP.) Using one double strand of B for each set of 8 Ns in HP, wind yarn clockwise twice around left hand pair of Ns in HP, take yarn under next N, over next 2 Ns, under next N then wind yarn clockwise twice round right hand pair of Ns in HP.

Using one double strand of C for each set of 8 Ns in HP, wind yarn clockwise around centre 2 Ns in HP, then wind yarn clockwise around centre 4 Ns in HP. Close needle latches. K 2 rows very slowly. Cut A, B and C, leaving approximately 10 cm, 4 in. These 40 rows form pattern. When garment piece is completed, use a latch tool to pull all strands of yarn to the back of the work, knot together and trim neatly.

BACK

With carriage at right and using MC, cast on 138 [154, 168, 184] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 112 [116, 120, 124] rows.

SHAPE ARMHOLES

Cast off 7 [8, 9, 10] sts at beg of next 2 rows. Dec 1 st at

each end on every row until 110 [122, 132, 144] sts rem, then on every foll alt row until 96 [106, 114, 124] sts rem. K 55 [60, 65, 70] rows. RC shows 190 [202, 214, 226]. Place marker at centre 0. Push 25 [25, 25, 27] Ns at left and right to HP. Using WY, K a few rows over rem 46 [56, 64, 70] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to

UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *. Set RC at 000. Using MT, K 2 rows. Cont in patt. K 112 [116, 120, 124] rows.

SHAPE NECK AND ARMHOLE

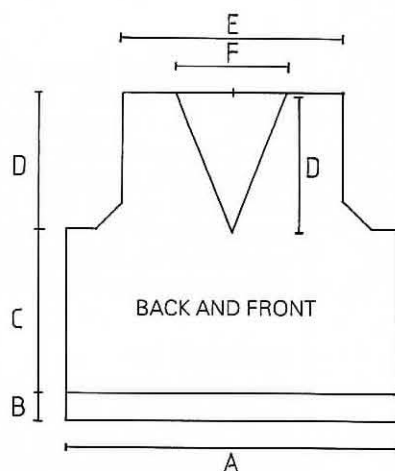
Using nylon cord, K 69 [77, 84, 92] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at

neck edge on every 3rd [3rd, alt, alt] row and at the same time cast off 7 [8, 9, 10] sts at beg of next row, K 1 row. Dec 1 st at armhole edge on every row until 56 [63, 71, 75] sts rem. Cont to dec at neck edge on every 3rd row from previous dec and at the same time dec 1 st at armhole edge on every row until 52 [58, 62, 67] sts rem, then on every foll alt row until 41 [45, 47, 51] sts rem. Cont to dec at neck edge only on every 3rd row from previous dec until 25 [25, 25, 27] sts rem. K 9 [2, 0, 0] rows. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

TO JOIN SHOULDERS

Push 25 [25, 25, 27] Ns to WP. With P side of right back

28 ►



A = 46 [51, 56, 61] cm
B = 5.5 cm
C = 28 [29, 30, 31] cm
D = 19.5 [21.5, 23.5, 25.5] cm
E = 32 [35, 38, 41] cm
F = 15 [18.5, 21, 23] cm

BROTHER JOHN

shoulder facing, replace sts on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off. Join left shoulder in same way but read left for right.

NECKBAND (2 Pieces)

With carriage at right and using MC, cast on 85 [96, 106, 115] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 8 rows. Transfer sts for st st. Using MT, K 1 row *. With K side facing, pick up 62 [68, 74, 80] sts along one side of front edge and 23 [28, 32, 35] sts across half of back neck and place on to Ns. Using MT+1, K 1 row. Cast off. Knit second piece in the same way to complete neckband.

ARMHOLE BANDS

With carriage at right and using MC, cast on 132 [144, 156, 168] sts at centre of machine in 1x1 rib. Work as for Neckband from * to *. With K side facing, pick up 132 [144, 156, 168] sts around armhole edge and place on to same Ns. Using MT+1, K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and centre back neckband seams. Mitre centre front seam or overlap right side of neckband over left and catch down neatly.

There are eight summer tops with pretty trims in Maggie Andrew's book Summer Wardrobe. It costs £4.50 including postage and packing and is available from Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ.

MAKING THE MOST OF THE PATTERN PROGRAMMING DEVICE – Part 5

In this, the concluding article on the Brother PPD, we shall look at the use of memo data, the methods of transferring information between the PPD and the knitting machine and the PPD and Brother FB100 disc drive. We shall also take a brief look at using a printer with the PPD.

John Blakeman

MEMO DATA

Memo data is the information recorded with each pattern which appears on the display of your knitting machine while knitting through the pattern. This will usually be colour change information or instructions for lace knitting, but can be instructions for anything that you would find helpful to be displayed on your knitting machine as you knit through a pattern.

We have already seen that colour change memo information is automatically inserted when Item 3 – SET COLOUR from the 'Help menu' is used, but Item 4 – INPUT MEMO DATA from the 'Main menu' – enables us to insert this data manually for each row of knitting.

Selecting this item from the main menu leads us to a further screen, from which the pattern to be worked on has to be selected. On selection, the pattern appears on a green grid with the cursor in the bottom left hand corner.

The information line below the pattern shows the row number followed by three dots. The memo information for that row is contained in brackets after the three dots. If the brackets are empty there is no memo information for that row.

Colour change information is inserted by pressing one of the number keys. When doing this, always remember that colour changers are located on the left hand side of the machine and that you have to knit two rows of contrast colour before it can be changed. The convention for ensuring that colour change memo information is correct is to change the contrast colour on odd numbered rows only.

With lace knitting memo information, a number signifies the number of rows to be knitted with the main carriage between operations of the lace carriage. Further symbols are used to show when to change the setting of the lace carriage between Normal and Fine.

Pressing the 'ERASE' button on the PPD generates the symbol to set the lace carriage to the 'N' position. This will appear as an 'N' on the information line of the PPD, but on most models of electronic machine will appear as a small 'o' in the top half of the memo display.

Pressing the 'DRAW' button of the PPD generates the symbol to set the lace carriage to fine lace. This will appear as an 'F' on the information line of the PPD and appear on most electronic machines as a

small 'o' in the bottom half of the memo display.

It is worth covering a point here that causes many electronic machine knitters just starting to knit lace some consternation and grief! The lace carriage is connected to the patterning belt. As soon as the carriage (and consequently the belt) is moved, the memo information changes to provide instructions for the next row.

This sudden change sometimes encourages people who are not aware of this idiosyncrasy to stop the lace carriage short of the needles and change the setting. This of course leads to all manner of problems! Always finish the row. The new instructions relate to the next row of knitting.

TRANSFERRING CREATED DATA

Item 5 of the 'Main menu' is called 'TRANSFER CREATED DATA'. It deals with communications to other pieces of equipment through the interface cable but, surprisingly enough, it is not intended for the most important transfer, namely that between the PPD and the knitting machine.

All the knitting machines able to communicate with the PPD through the interface cable, that is the KH-940, KH-950i and KH-965i, are able to extract data from the cartridge through the PPD using the knitting machine's own control panel. Detailed instructions are given either in the back of your PPD handbook or in the handbook of your knitting machine. I shall not repeat them here since they are lengthy and different for each machine.

The advantage of this is really very important for a piece of equipment intended for home use. It means that if your knitting machine is in a different room from your TV set you do not have to buy an extra TV or move a TV from one room to another just to download the patterns into your machine.

You can use your main television to programme your patterns (provided other members of the household will give you access to it) then simply take your PPD to the knitting machine to download them.

This is done quite simply. Ensure that the power to both the PPD and knitting machine is turned off before connecting the interface cable between them. Turn on the power to both and follow the instructions referred to above. Once you have downloaded the pattern(s), turn off the power to both pieces of equipment before disconnecting the interface cable.

Essentially, this menu item is for communication with other electronic devices and in particular the Brother FB100 disc drive. The PPD 120 instruction manual gives no guidance on this menu item at all, apart from referring you to 'the instruction manual of the external memory'. The PPD 110 manual provides full instructions and this refers specifically to 'discs' rather than the more general term 'external memory'.

Let's now take a closer look at this menu item. Selecting it will lead us to a screen which instructs us connect the interface cable between the disc drive and the PPD, turn on the power of the FB100 and finally push the 'STEP' key.

Pushing the 'STEP' key leads us to yet another screen headed 'TRANSFER CREATED DATA' which is shown as Figure 1. Let's now look at these menu items in turn.

(PPD110) ITEM 1. FORMAT DISC

(PPD120) ITEM 1. FORMAT EXTERNAL MEMORY

Before anything can be stored on a 3.5 inch floppy disc, the disc has to be formatted. This process carves up the disc into sectors and creates an electronic directory so that your equipment can find what it wants when you call for it.

Formatting a disc destroys any data that exists on the disc beforehand, so use the format instruction once only when you come to use a disc for the first time.

Having selected the item, the PPD 120 responds differently from the PPD 110. On the former you are presented with a screen which asks you to confirm whether or not you wish to format external memory. On the PPD 110 you are presented with a screen which instructs you to insert the disc, then push the 'STEP' key. Answering in the affirmative on the PPD 120 (having first inserted the disc into the drive) or pushing the 'STEP' key on the PPD 110 leads the screen to tell you that formatting is taking place. The disc drive comes alive with some whirring and gentle rhythmic coughing which continues for a couple of minutes.

Once the format is complete the PPD beeps and the drive goes lifeless. On the PPD 110 you are returned to the 'TRANSFER CREATED DATA' menu, while on the PPD 120 you need to push the 'STEP' key first.

ITEM 2. SAVE CREATED DATA

This item copies the data from your cartridge to the disc for

permanent storage. Its operation depends on the mode to which the PPD is set. In mode 1 each disc can hold the contents of two complete cartridges which are saved on the disc as external pages (1) & (2). In mode 4 (for the KH900 and available only on the PPD120) each disc will hold up to 10 separate pages, the page size corresponding to the size of the KH900 machine memory.

The method of operation for mode 1 users is easiest to explain. Selecting the item causes the disc drive to search for space on the disc. It will let you know if it can't find any, in which case you will need to insert another disc and format it if you haven't already done so. If there is no information on the disc it will save the contents of your cartridge as external page 1. If it has already saved one cartridge on the disc it will save this one as external page 2.

In mode 4, selecting this item will lead the disc drive to search the disc for space to save the page. If it's full it will of course let you know! It will then tell you the page from the PPD's memory that it will save unless you give it further instructions. This is always the current page, that is the one you are working on and which

appears at the foot of the main menu. Answer 'YES' and it will proceed to save the current page. Answer 'NO' and you will be invited to insert the number of the page you want to save, after which you must press the 'STEP' key.

Having given the PPD this information, it will then proceed to save the information on the disc using the first available page number on the disc. These are numbered 1 to 10 and the numbering will not correspond with the page numbering in your PPD unless you have systematically saved the pages to the disc in that order.

It is important to note that 'save' on the PPD does not overwrite information that is already on disc. You may for instance have saved a half empty cartridge or page and wish to load it to add another pattern. When you use the save item from this menu to record the changes you have made, the PPD will record it on disc as a completely new external page. If you do not want to retain the old external page you must delete it.

Note also that patterns saved on to disc in one mode cannot be re-loaded into a PPD operating in another mode. You cannot save patterns from mode 1 and load them into a PPD operating in mode 4.

ITEM 3. LOAD CREATED DATA

This item will, in mode 1, load a page from disc replacing the patterns in your PPD memory with those from the specified page on the disc. In mode 4 it will replace the contents of a particular page in your PPD memory with the contents of the page on the disc that you have specified. It is therefore important that you save the present contents of your PPD memory to disc before using this item.

The screen displays differ between the PPD110 and the PPD120, but in essence the process is the same. You will be invited to specify the page

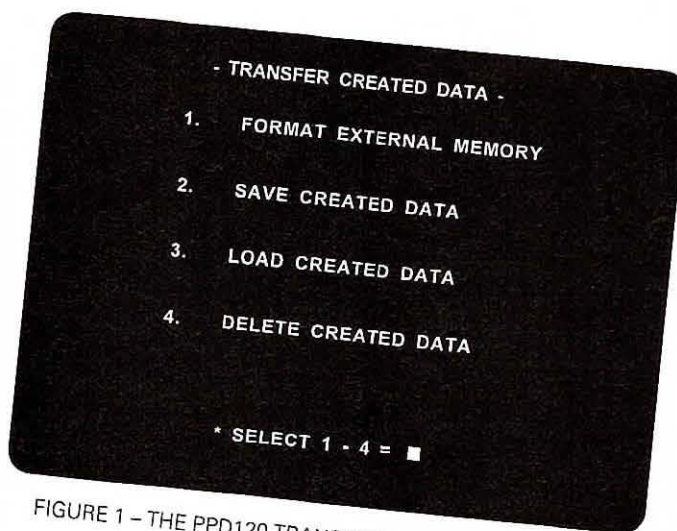


FIGURE 1 - THE PPD120 TRANSFER CREATED DATA MENU

on the disc that you want to load. In mode 4 you will also be asked to specify the page in the PPD in which you want them to be loaded. On providing this information and confirming your requests, the disc drive will come to life and when the patterns are loaded you will be informed.

Access to the newly loaded pattern is through the 'Edit Pattern' item of the 'Main menu'. You will need to press the 'HELP' key in order to get back to the 'Main menu'.

Do not use this menu item if you are working on a pattern and want to include part of a pattern recorded on disc in your new pattern. The way to set about this is to use item 7, LOAD STORED PATTERN, from the 'Help menu'. Select item 3, which is called 'FROM PATTERN DISC' on the PPD110 and 'FROM EXTERNAL MEMORY' on the PPD120.

You will be asked to specify which page of the disc you wish to load. Once this is loaded into the PPD, you will be asked to specify which pattern number you want. These are not listed; you are expected to know. Having specified the pattern number and pressed the 'STEP' key, this will appear on screen in yellow on blue. Proceed with the processes for taking part of pattern which were described in last month's article.

ITEM 4. DELETE CREATED DATA

This item deletes one whole external page (or 'track' if you are using a PPD110 – it's the same thing) from the disc. You are asked to specify the page that you wish to delete and then asked to confirm this. On affirming your instruction the disc drive will 'whirr' for a minute or so before confirming that the external page (track) has been deleted.

It is very important, when you have a large disc-based pattern library, to prevent accidental deletion and damage to your pattern collection. If you look at a 3.5 disc from the top you will see a small square cut out of the casing in the bottom left hand corner. Turn the disc over and you will see a black

plastic clip which can be moved either over or away from the cut out. If the clip is moved away from the cut-out so that you can see all the way through the disc casing, then the disc is write protected. You will not be able to save to the disc or delete anything from it. If the clip covers the cut out you will be able to save to the disc (if it has space left) and delete from it.

For safety's sake it is best to have all patterns recorded on two separate disks stored in different places. If accidental damage occurs to one disc you will always have a back-up available and hours of valuable work will not be lost.

THE BROTHER FB100 DISC DRIVE

We have approached the use of the disc drive very much from the perspective of using the PPD. It would be remiss of me to move on without referring to the disc drive itself.

This is a small neat unit slightly over six inches long, five inches wide and two inches high. It is light and very portable and comes complete with batteries which are held internally. There are situations when battery power is very useful – it avoids huge tangles of wire – but the FB100 runs them down very quickly and it is worthwhile buying the adaptor to feed the unit from mains power.

Note that it is the only disc drive that will work with the PPD and you cannot expect to buy other types of disc drive and expect them to work. The technology is complex and you are likely to waste a lot of money in the attempt. I know of people who have tried and failed to make other disc drives work with their PPD. I've heard of no one who has succeeded.

The technology of the FB100 is quite old (in information technology terms at any rate, where something five years old is regarded as an archaeological relic), since it is a single sided single density drive. When you buy discs, buy a quality brand – for example 3Ms, Sony, or Brother – but don't waste your money on high density discs. You may not find single sided single density disks on the market now in which case you need buy no higher specification disc than double sided double density which are more than adequate. The more expensive discs will work however.

When working with the PPD, don't get the drive too close to the television set. The powerful magnets in the TV, which control the picture, will play havoc with the disc drive! Also, if you are going to be moving your disc drive around a lot, save the cardboard packing piece which fits where the disc normally goes. This will

save the drive mechanism from many nasty knocks and shocks.

USING THE PPD WITH A PRINTER

First ask yourself whether you need a printer. You may need one if you are running a knitting club and need to copy stitch patterns for your members or need paper copies to reproduce in publications. You may also need one if your stitch pattern collection is so large that you need paper copies just to remind you of what you have and where it is stored.

But generally it is possible to manage very well without a printer, using a knitted sample of the pattern as a permanent record, with a self adhesive label affixed to state the page and pattern number and the cartridge or disc on which it can be found.

There are a vast number of models of printer on the market, both new and second hand, which will work with the PPD. I can only usefully restate what you will need, which is a 9-pin dot matrix printer that is Epson-compatible. Epson is a company that manufactures printers (and Seiko watches) and the electronic codes that it uses to pass information between the computer and the printer became something of an industrial standard. All the basic Brother dot matrix printers can be set quite simply to use these Epson codes and my advice is to buy the cheapest and simplest you can find.

You will also need to buy a cable that will feed the data from the PPD to the printer. The interface cable does not do this. Nor is this cable the standard cable that goes from a personal computer to printer. While a computer store may be able to fix you up if they see the socket at the back of the PPD, it might be simplest to buy one through your Brother dealer.

As for operating the printer, there are no universal rules I can pass on. It is a question of understanding the capabilities and options available with your printer and working from the instruction manual.



DEAR ANNE...

Share your thoughts with us by writing to
Anne at Machine Knitting Monthly, 17
Grove Park, Waltham Road, White Waltham,
Maidenhead, Berkshire SL6 3LW

Dear Anne,

Oh dear, oh dear; a timely warning! When it comes to turning out all sorts of garments, I am a very experienced knitter but alas, I am a complete novice when it comes to looking after my Brother 881.

It has served me faithfully for eight years with only a good surface clean, oil where necessary and the long brush in the sponge bar changed. Last week - after knitting twelve Denys Brunton Peruvian jackets since December - I started having trouble.

When I came to a row in a punchcard when all needles are selected forward (as in the two rows at the start and end of a punchcard), only some of the needles were selecting. My local shop suggested it could be the sponge retaining bar, so this was changed without result.

My husband, who is an engineer, has been kept away from my machine on the advice of magazine articles saying 'Don't let your husband near the machine with his oil can'.

In desperation I asked him to take a look and he found the card-reading mechanism was well and truly on its last legs - full of fluff and gunge. I'm sure you know what I am going to say now - I had never had it serviced!

My message to all you knitters out there, as I await delivery of a new machine costing hundreds of pounds, is have your machine serviced regularly. The owner of my local machine shop does it for just over £30 and he'll be getting mine every year from now on, when I go away for my summer holidays.

What a way to learn a lesson!

Yours sincerely,
Beryl Maddams
Bredon, Gloucestershire

Thanks for the warning, Beryl. I think we should apologise for our share in giving husbands such a bad press. We readily admit that most of them don't deserve it and we'd be lost without their ability and willingness to come up with all kinds of 'Heath Robinson' inventions to make our knitting easier. However, there are one or two who are convinced that a quick squirt of the first oil that comes to hand, is all a knitting machine needs and these are the ones whose 'help' should be avoided!

Dear Anne,

When one does a plain hem, as on a jersey dress, it can curl up. I use a damp (very damp) tea towel over the double hem. Lay both layers of the garment (back and front) on a plastic sheet, cover with the damp tea towel then place a wooden bar or small plank on top and use the heavy ribber weights to hold it down. Leave overnight and in the morning - hey presto, a nice flat hem!

Also, did you know that if you cast on the same number of stitches for a neckband as you used for the back of a jumper and wrap around the sinker pegs when casting off, you will have a good fit every time.

Thank you for a first-class magazine.

Yours sincerely,
A. L. Davies
Melton Mowbray,
Leicestershire

Thank you for the kind words and two first-class tips - both of them simple but very effective.

★ STAR LETTER ★

Dear Anne,

We were interested to read in the March magazine of the machine knitter who is 88 years of age.

There's always someone, somewhere, who has been there, done that, seen those! In our machine knitting club - Wye Machine Knitters - we can safely say, 'We can beat that'.

One of our members, Mrs Kathleen Carmichael, is still knitting at the age of 90 years; she will be 91 years of age in June 1995. Her first machine (a Singer) was purchased for her retirement 37 years ago and she has been knitting ever since.

Yours sincerely,
Members of Wye Machine Knitters
Hereford

Well by now Kathleen Carmichael will have had that 91st birthday and we send her our warmest congratulations. As she is definitely the winner in the 'Who's our oldest knitter?' contest (SO FAR!) we think this letter signed by many members of Wye Machine Knitters should be star letter of the month. The club funds win £5, but the prize of a subscription to MKM will go to Kathleen with our best wishes and the hope that it will help her to enjoy her knitting even more in her 92nd year.

Dear Anne,

While renewing my subscription, I thought I would do as you request and give you my comments on MKM.

I turn to Dear Anne first, even before looking at the patterns. I have found the answer to many of my own problems, when reading a clever idea from one of our fellow knitters.

Next I read Joan Lafferty's page. She is like a friend, experiencing the frustrating snags that all of us encounter at times and, best of all, she tells us how she finally overcame them. It means a lot to know that someone else can hit snags, and, although I don't knit garments for sale now, it's nice to know quicker ways to knit bands and rouleaux, easier ways to cast off and so on as it all helps my arthritic fingers.

I like Design Line by Rita Rubery. This has helped me enormously to understand how to alter basic shapes into different styles. I only longed to be able to do this before.

Other designers I look for

are Nina Miklin and Angela Gordon and I would love to be able to knit Hazel Duignan's beautiful patterns on my Brother 950 - but alas I can only drool!

Yours sincerely,
C. E. Padmore
Bilston,
West Midlands

We are always pleased when readers take the trouble to send their praise and criticism. Nothing gives a clearer indication of what we are doing wrong or getting right. Obviously taste is very personal and one reader's favourite feature is of no interest to another. It would not be practical to take up all the suggestions that are made, but we are guided by your comments, so please keep them coming and thank you, on their behalf, for all your kind words about our contributors.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Fax us on 01628 829816

SILVER SCENE

BACK TO BASICS – Part 5

This month, it's the turn of Buttons 3 and 4 on the Silver Reed EC1 to come under the spotlight.

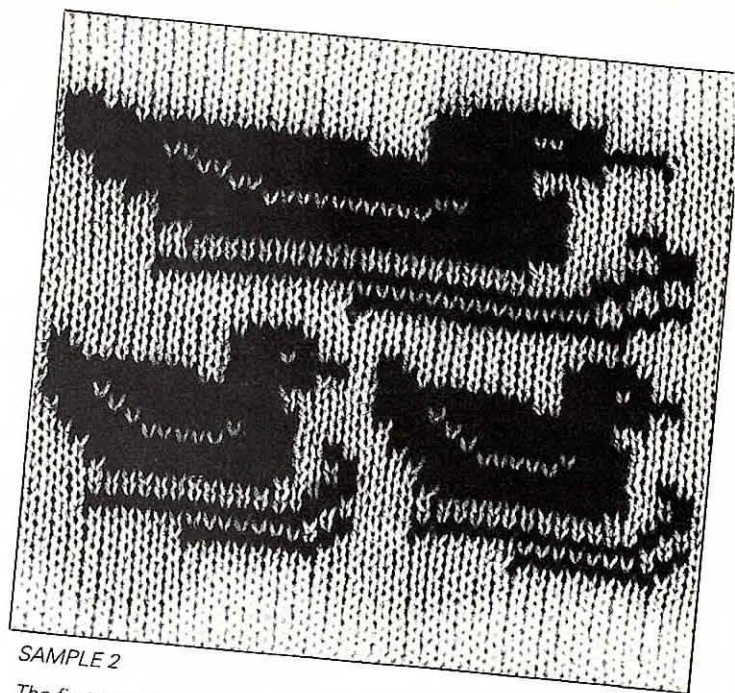
Maggie Dyke

Once again, the Silver Reed system is so visual that a quick look at the buttons will tell you what they do. Unlike Buttons 1 and 2, discussed last month, which have a choice of two settings, Buttons 3 and 4 are either in use (light on) or not in use (light off).

Button 3 is the vertical expansion or the double height button. It has the same function as the pattern elongation button on Silver Reed punchcard machines and will cause every row on the pattern card to knit twice, thereby doubling the height of the pattern.

When the light is on under Button 3, the pattern card moves on and is scanned on every alternate row. When the warning bleep sounds towards the end of the pattern, as it does on standard electronic cards, the machine has two rows to knit before returning to row 1 – instead of the row you would normally knit if Button 3 was not in use.

Button 4 is the horizontal expansion or double width button. This feature is exclusive to Silver Reed electronic, as opposed to punchcard machines, causing every



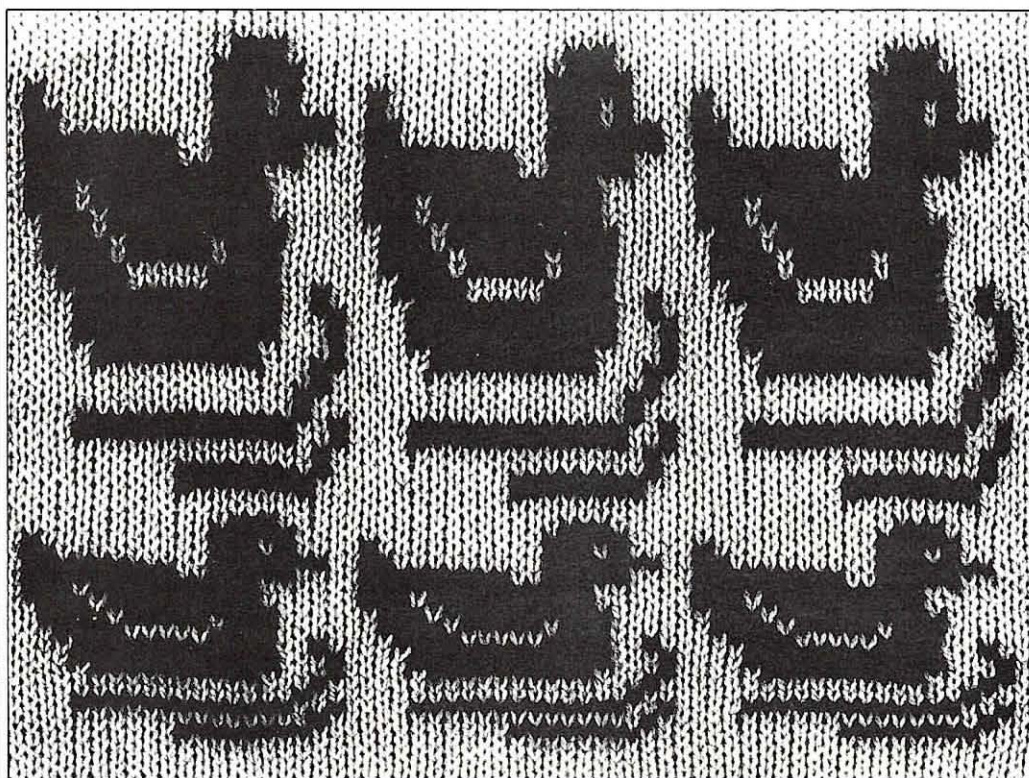
SAMPLE 2

The first repeat shows two normal ducks – Buttons 1 (L) and 2 (L). To make a short fat duck, press Button 4 to double the width.

stitch on the pattern card to knit twice, thus doubling the width of the original pattern.

An important point to remember when using Button 4, especially when you are making single motifs, is to position the point cams correctly. For example, if your pattern is 20 stitches wide, the point cams would be set 20

needles apart for a standard single motif – without using Button 4. However, pressing Button 4 will double the width of the pattern, so it's necessary to set the point cams 40 needles apart to allow for the increased width. This may seem very obvious, but you'd be surprised how many times I forgot that when I first started working on the electronic machine!



SAMPLE 1

The first repeat shows three normal ducks using Buttons 1 (L) and 2 (L). For the tall thin ducks, press Button 3 to double the length.

Remember also to check the position of the needle 1 (N1) cam when doubling the width of the pattern. To 'centre' a 20 stitch wide pattern on a garment, the N1 cam is placed at needle 10 on either the left or right of 0. Using Button 4 doubles the width of the pattern, making it a total of 40 stitches wide, so to centre the pattern, the N1 cam should be placed at needle 20 at either the left or right of 0.

As with the other pattern buttons (apart from Button 6) on the EC1, Buttons 3 and 4 can be pressed at any stage during knitting and will take effect from the next row – there's no need to memorise the pattern. Sections of pattern can be elongated using Button 3 at intervals. A traditional Fair Isle pattern, such as Pattern 13 on standard electronic card 2, can be given a whole new look by the judicious use of Button 3. Interesting effects can also be created by knitting the sleeves of a sweater without using

either of these two buttons and then using either or both on the back and front.

Sample 1 shows the effect Button 3 has on the ducks from the standard pack of electronic cards. The bottom row of ducks is knitted as it appears on the pattern card. The row above shows tall, thin ducks with Button 3 pressed – so the light is on for this repeat.

Sample 2 shows a very aerodynamic duck! Again, the first repeat at the bottom is the standard duck and the one above uses Button 4 to double the width of the pattern. Sample 3 combines the two buttons. The two ducks at the bottom are knitted as standard, whilst the big, fat duck above uses both Buttons 3 and 4 together.

One of the nicest uses I've ever seen for these two buttons was illustrated by a mother and daughter at an exhibition recently. They were both wearing sweaters knitted in Fair Isle using an all-over teddy bear pattern. The daughter's sweater was knitted using the pattern in standard form, as it appeared on the pattern card, while the mother's was knitted with

both Buttons 3 and 4 pressed to scale up the pattern, so the proportions of both patterns worked very well with the size of the garments.

Both Buttons 3 and 4 can be used in conjunction with any of the other pattern buttons. Earlier models of Silver Reed electronics (the SK500 and SK560) could not use Buttons 3 and 6 (the double jacquard) together. Button 3 has been altered so you can now do double-length double jacquard if you wish, without confusing the machine! To do double length double jacquard, press Button 3 and then Button 6 whilst the carriage is at the left of the machine. We're supposed to be dealing with buttons 5 and 6 next month, so we'll leave it alone for now and get on with what we should be doing!

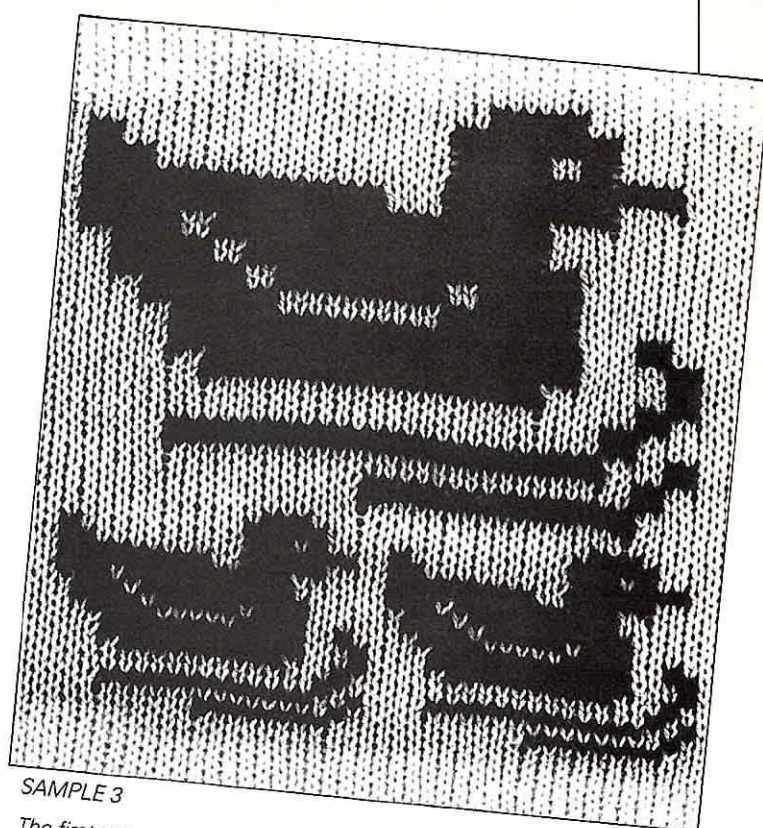
Button 3 has one other feature that didn't appear on the earlier models of Silver Reed electronic machines. On the earlier models, Button 3 had to be pressed when the carriage was at the right hand side of the machine. If you pressed it when the carriage was at the left, the machine knitted the first row once, then knitted every following row twice. Button 3 can now be pressed

no matter which side of the machine the carriage is at.

Since the introduction of the PE1 design controller, owners of Silver Reed electronic machines have been able to do multi-coloured double jacquard patterns using more than two colours in each row of knitting. In order to do this, Button 3 is used, rather than

Button 6. As the colour changer sits on the left hand side of the machine, you need to start the pattern from the left – which is why Button 3 can now be pressed when the carriage is at either side of the machine.

Next month, it will be the turn of Buttons 5 and 6 so until then, happy knitting.



SAMPLE 3

The first repeat shows two normal ducks, using Buttons 1 (L) and 2 (L). To make an enormous duck, press Button 3 to double the length and Button 4 to double the width.

The Woolleys

by Doug Baker



Designed by

SUMMER BIAS

4

Judy Dodson

BACK AND FRONT ALIKE

RIGHT HALF

Push 74 [82, 90] Ns at right of centre 0 to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert Card 1 and lock on first row. Set RC at 000. Using MC, K 1 row. Using A, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 97 rows. RC shows 100. Place marker at each end. K 61 [67, 73] rows. RC shows 161 [167, 173]. Remove card. Cont in st st. Using A, K 2 rows. Using MC, K 1 row. Place a marker at left edge. Using WY, K a few rows and release from machine.

LEFT HALF

Work as for Right Half but read left for right and right for left and insert Card 1 back to front.

CENTRE CORD

Push 6 Ns to WP. Using B, cast on by hand. Set RC at 000. Using MT-3, cont in circular cord knitting and K 12 rows. * Do not cut B. Using C, K 10 rows. Do not cut C. Using B, K 10 rows; rep from * until RC shows 272 [282, 292]. Cast off.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Yeoman Panama. (Yarn Guide No.10.)
1 x 500 g cone in White (MC).
1 x 500 g cone in Black (A).
1 x 500 g cone in Ochre (B).
1 x 500 g cone in Fiesta (C).

GARMENT WEIGHT

Finished garment in first size weighs 310 g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 88 [98, 108] cm, 34½ [38½, 42½] in.
Length to shoulder 50.5 [53.5, 56.5] cm, 20 [21, 22½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

TO JOIN CENTRE SEAM

Push 109 [113, 117] Ns to WP. With K side of right half facing and WY marker at left edge, pick up loops from row ends and place on to Ns (one loop from A and three loops from MC on Fair Isle). Make a note as to which colour is on the needles. Pick up loops along cord and place on to Ns, ensuring that the colour

change on cord is placed on a loop in A and occasionally also hooking up the strands of B and C made when changing the colour on the cord. With P side of left half facing and WY marker at left edge, pick up loops from row ends and place on to Ns as before, using notes to match colours. Using MC, K 1 row by hand, pushing the needle back to half way between WP and NWP. Cast off with a latch tool.

WELTS

Push 128 [144, 160] Ns at centre of machine to WP. With carriage at left and P side facing, replace 148 [164, 180] sts from lower edge on to Ns, dec evenly. Insert card 2 and lock on first row. Set RC at 000. Using MT-1 and MC, K 24 [28, 32] rows. Leave card locked. Cont in Fair Isle. K 6 rows B/C. Cont in st st. Make a hem by placing loops of first row worked in Fair Isle on to corresponding Ns. Using MC, K 24 [28, 32] rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns to make a deep hem. Using MT+4, K 1 row. Cast off with a latch tool.

YOKES

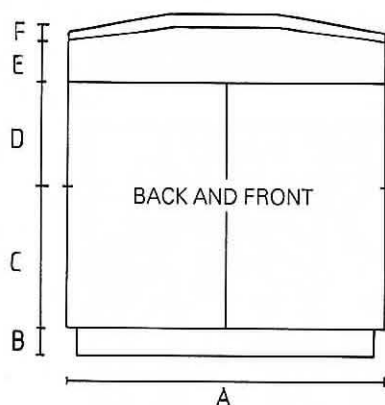
Push 148 [164, 180] Ns at centre of machine to WP. With P side facing, replace 148 [164, 180] sts from top edge on to Ns, placing cord on to centre 2 Ns and centre 2 sts in MC on top. Unravel WY. Set RC at 000. Using MT and MC, K 6 [10, 14] rows.

SHAPE SHOULDERS

Set carriage to hold. * Push 4 [5, 6] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP; rep from * 9 times more. 98 [104, 110] Ns rem in WP. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Insert Card 2 and lock on first row. K 1 row. Leave card locked. Cont in Fair Isle. K 6 rows B/C. Cont in st st. Make a hem by placing loops of first row worked in Fair Isle on to corresponding Ns. Using MC, K 1 row. * Push 24 [29, 34] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP; rep from * once more. ** Push 5 [6, 7] Ns at opposite end to carriage from HP to UWP on next 10 rows. K 6 [10, 14] rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns to make a deep hem. Using MT+4, K 1 row. Cast off with a latch tool.

ARMHOLE BANDS

Join shoulder seams, as



- A = 44.5 [49.5, 54.5] cm
B = 5.5 [6, 6.5] cm
C = 26 cm
D = 16.5 [18, 19.5] cm
E = 2.5 [3.5, 4.5] cm
F = 2.5 cm

LATCH ON

BITS AND PIECES

I was chatting on the 'phone to our Editor, Sheila, the other day – it was a rare occurrence because neither of us have much time for chatting! She told me about some of the readers' letters she'd received recently . . . which gave me the idea for this article.

Joan Lafferty

I am always talking about coincidence and the way Sheila and I 'met' comes into that category. I have told this tale before, but there are always new readers joining us!

I was recovering from the 'flu, feeling sorry for myself, so bought a number of craft magazines and repaired to the settee to read them. In one of them, there was a competition, which I entered – more for something to do than an urgent desire to enter a competition! I forgot all about this, but returning from a few days' holiday in Holland, I was greeted with a letter telling me I had won an overlocking machine!

I recounted this story in *MKM* some time later, then Sheila rang me. It seems she was the Editor of this particular magazine at the time (I've forgotten the name!), which promptly closed. Sheila then joined *MKM* – and there's the coincidence. (I must say in passing, I seem to have some awful effect on magazines – a couple of them have 'died' after I have had articles accepted. In fact, one published a design of mine, then folded up – without paying me for my work!) However, I'm happy to say I haven't had this effect on *MKM*!

From my chat with Sheila, it seems that I am 'the oldest inhabitant', being the only writer to have been with the magazine since issue one. (Probably the oldest in years, too, but we won't go into that.) I have also owned knitting

machines for a very long time, although I don't think I qualify for the *Guinness Book of Records* on that score. However, because of my many years' experience with knitting machines, Sheila thought I might be able to help some of the newer readers who had written in.

One lady wanted help with polo necks. I have not knitted these for years, but I used to have my own method which worked for me. Using a flat bed machine, it is obvious that the back and front must be knitted separately. However, when it comes to the shoulders on a polo-necked garment, there lies the difference.

I do hope everyone holds the stitches, rather than casting off – this makes for a much neater shoulder seam. I have just picked up a magazine at random to check if pattern writers still recommend 'casting off' for shoulder shaping and on four garments there is no shoulder shaping at all! I think casting off can give a 'nose' at the shoulder end, so I still hold the stitches – not six at a time, as is often usual, but I divide the whole number of shoulder stitches by three and do the holding in three stages.

Before doing anything with the shoulder stitches, let's return to our polo neck. When you divide the work for the neck shaping, take off six extra stitches at each side of the neck on to waste yarn. Shape the neck in the usual

way, also holding the stitches rather than casting off. When it comes to doing the rib for the polo neck, you will now have twelve extra stitches.

The neckband can be knitted in two pieces, front and back, transferring the stitches for rib after the shaping. Alternatively, both pieces can be taken off on waste yarn and picked up as one neckband. This means only one seam. The extra stitches on each side allow that little bit of 'give' when pulling the garment over the head.

I usually knit 60 or 70 rows for a polo neck, then take off on waste yarn and cast off by hand. I know there are various tricks for making a loose cast off on the machine, but I am not fond of any of them. One method that I will never use is casting off round the gate pegs. I have seen gate pegs bent by such continuous treatment. I know one can straighten the pegs, but knowing my luck, the gate peg would snap off. (I have very small hands, so usually have to call in the 'brute force and ignorance brigade' to do these things for me!) Anyway, I like a little hand-work to do in the evenings.

Care must be taken when sewing up the side seams of the polo neckband. The first half, nearest the garment, will be sewn up with the seam on the wrong side, then the garment must be turned so that the seam is right when the neckband is folded over.

I have been assuming that the rib is going to be done using a ribber. If a mock rib is required, this poses another problem. The stitches will need to be fairly loose, because there is no 'give' in mock rib. I would also do a 'two needles working, one needle non-working' type rib. In fact, I would use this for all mock rib work. If you think about it, 'one working, one non-working' is what we use when knitting very thick yarn. A good tug and it goes into stocking stitch. So, if we use this one for a polo neckband, a few tugs over the

head and it won't look like rib any more!

I have suggested 60 rows of 'normal' rib, so it would seem to follow that one does 120 for mock rib, because it needs to be folded double to give a bit of 'body'. However, this would mean a four-fold polo neckband – somewhat bulky, in my opinion. Instead, try 90 rows (or three times the number of rows you think suitable for the finished collar). Take off on waste yarn and catch down the last third knitted, working from the right side, so that there are only three folds rather than four.

Talking of necks and shoulders brings me nicely to the next subject that Sheila mentioned. It's weights and, in particular, using them for holding down shoulders. I wonder if the lady in question has a set of those weight hangers that consist of triangular plastic pieces with hooks to attach to the fabric and a hole to hang the weight. These come in threes and are invaluable when it comes to picking up stitches and transferring to the ribber – or, in my case, knitting the rib then putting the garment on the same stitches.

I seldom remove my ribber comb, although I always take the ribber weights off when the rib is complete. When it comes to neck shaping, I remove any claw weights that are on the edges of the work, putting at least one on the neck side and moving it outwards as I 'hold' the neck edge stitches.

The work does tend to 'bubble up' when holding half the stitches and working on neck and shoulders only. If our reader works on the main bed only and has no ribber, the number of weights are limited to the two claws. Provided she can afford it, I would certainly recommend she buy a couple, if not four more. If working with a ribber, the triangular weight holders are almost a 'must'. Of course, we are supplied with wire hangers and aluminium claws with the ribber and I use these



to reinforce my triangular hangers.

I know raglan sleeves are not so popular as they were 15 years ago. I heard on the TV recently that they are coming back, but if you have occasion to knit this type of sleeve, claw weights are a great help in preventing the raglan from becoming too tight. However, don't forget to move them upwards from time to time.

One other reader was puzzled by the numbers inside the cones - 2/30s, 2/8s, 2/16s and so on. Let us go back a few years, when the only yarn was wool. We talked of '2-ply', '3-ply' and so on in those days. The definition of the word 'ply', in my dictionary, is 'a layer, fold or thickness as of yarn'; 'one of the strands twisted together to make rope or yarn'; 'or even of wood'. However, this is layers glued together and no use for knitting!

So, '2-ply' is two strands twisted together and so on. This is not so with modern, man-made yarns, so that what we call '4-ply acrylic' is not necessarily four strands twisted together. In fact, a few years ago there was a 'hue and cry' about the use of this phrase and we were instructed to say 'knits as 4-ply'. But knitters, being the sensible people that we are, still use the phrase which describes the yarn to us - '4-ply acrylic' - and a jolly good work-horse it is.

However, when we come to 2/30s and so on, we cannot do better than go to our old friend and knitting writer 'par excellence', Mary Weaver. In her book *The Ribbing attachment - Part 1* she gives an explanation of the synthetic 'numbering' on pages 9 and 10.

A two in front of the 'count' (as it is called) indicates that two strands are twisted together and a three means three strands. I will quote from her list:-

2/8 - used singly should give 4-ply.

2/16 - used singly should give 2-ply.

2/20 - two strands should give 4-ply.

2/24 - two strands should give 3-ply.

2/28 - three strands gives 3-ply or 4-ply according to the yarn construction.

2/30, 2/32 is about 1 ply and can be used 2, 3 or 4 fold to give the equivalent ply.

On the matter of 2/30s, the most used of the industrial yarns, I would disagree slightly with Mary. I find that three strands of 2/30s knit to most 4-ply patterns, using tension 7 on my machine. However, all models and makes of machine differ in the matter of tension, so it is a case of 'trial and error' - or, let's hope, 'trial' without 'error'! I hope all these items will help with some of the queries.

Having started with a coincidence, I shall end with one. I went on one of those 'Knitting Weekends' (what has happened to them lately, I wonder?) Most people went with a colleague, but I was on my own. We were asked to 'pair off' to work on computers with the Brother PPD, so I looked round for another 'singleton'. This lady turned out to be Mary Weaver.

I had known Mary for a number of years - in fact I used to do a 120 mile, round trip to buy cones of yarn from her shop. Sometimes she would take me into the back room for coffee and a chat about machine knitting. Did I ever help her in her writing? I don't know - maybe she was just 'trying it out on the cat', as it were! What I do know is that she helped me over a number of tricky points in my early days of knitting.

Although some of her patterns are a bit out of date now, I can still recommend her books to you as having plenty of 'meat' in them for beginners to machine knitting. The patterns will no doubt come into fashion again in the course of time and no, I don't get commission on sales of the books!

required. Push 126 [144, 162] Ns at centre of machine to WP. With P side facing, pick up loops from row ends between markers and place on to Ns. Insert Card 2 and lock on first row. Set RC at 000. Using MT and MC, K 14 rows. Leave card locked. Cont in Fair Isle. K 6 rows B/C. Cont in st st. Make a hem by placing loops of first row worked in Fair Isle on to corresponding Ns. Using MC, K 14 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns to make a deep hem. Using MT+4, K 1 row.

Cast off with a latch tool.

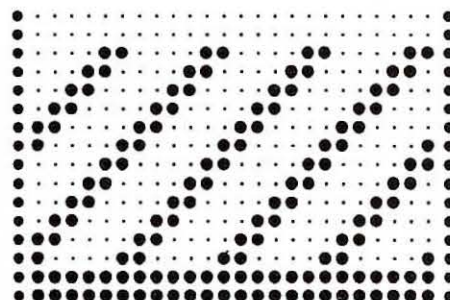
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

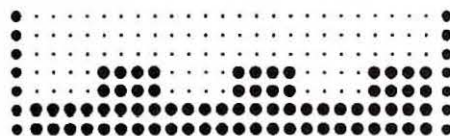
MAKING UP

Join side, welt and armhole band seams.

PUNCHCARD CHART 1



PUNCHCARD CHART 2



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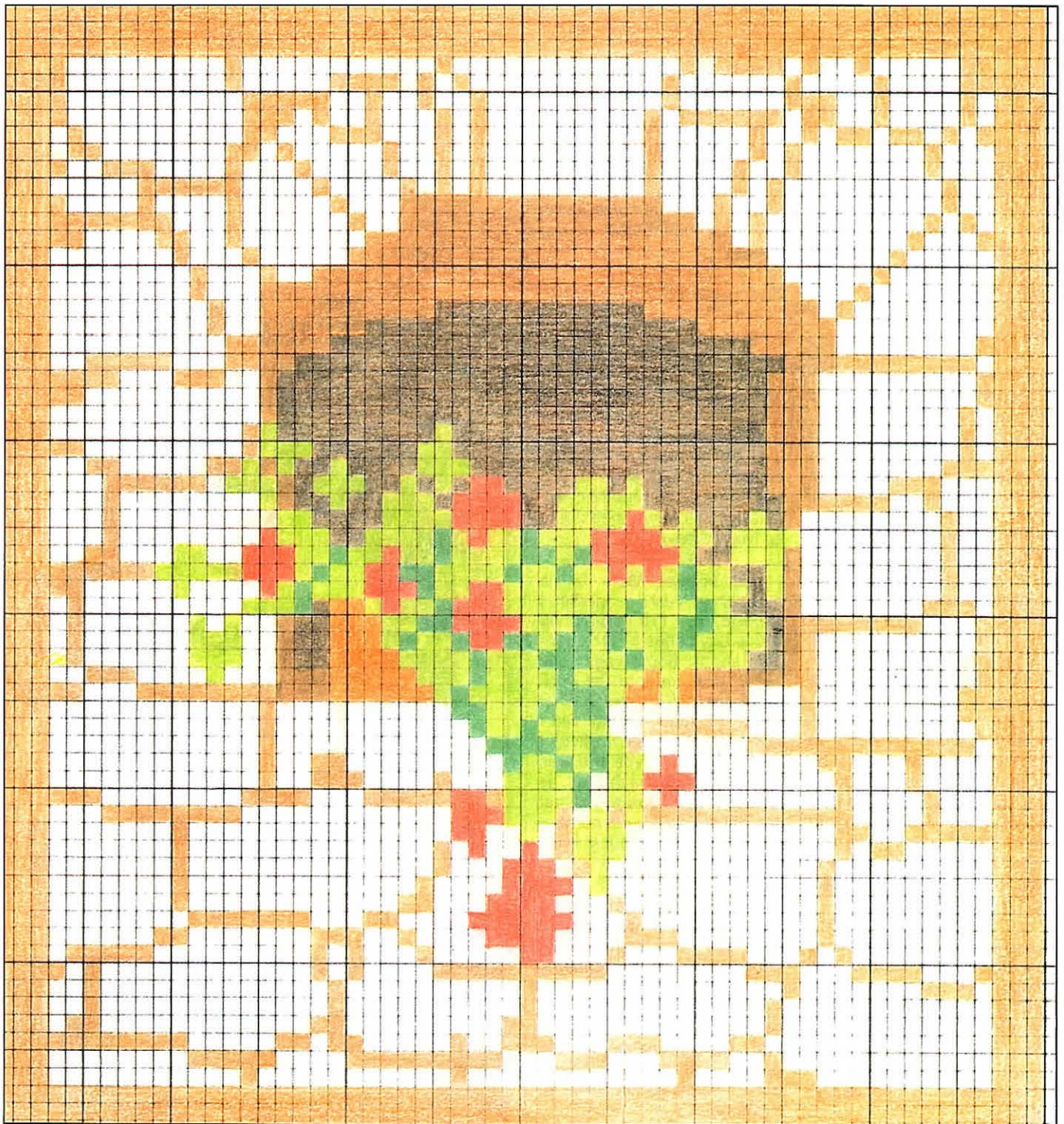
C CREATIVE INTARSIA

LA BONNE VIE . .

The 'good life' of lazy summer days spent among friends on the terrace of their home in France, is recaptured in this intarsia design inspired by a trailing geranium spilling from an alcove on that terrace.

This time last year, we were invited to stay for a few days with some French friends – the Birckers – at their home which they converted from an old, stone barn. It is situated in

a small village in the Lorraine area of eastern France, very close to the German border. To the rear of the house, the first-floor lounge opens out on to a small, tiled terrace which over-



. THE GOOD LIFE

looks the garden and the abandoned orchards which cover the gently-sloping hillside beyond. The terrace sits atop a ground-floor entrance porch, built of rough-hewn sandstone blocks and has a doorway on the side. In the centre of this structure is a small alcove-like opening containing a beautiful trailing geranium.

This design, made from a photograph of the alcove, can be knitted as a straight intarsia or, by drawing the areas coloured in dark and mid brown on to an electronic mylar sheet, can be knitted in cream or stone-coloured yarn using the garter carriage to give a textured background on to which can

then be Swiss darned the leaves, the flowers and the pot. Remember that the garter carriage design will come out in reverse and that this will affect your Swiss darning. (See the difference between the graph and the finished result.)

Whenever I look at it, I'm reminded of those days spent sitting on the terrace, shaded by a gigantic old pear tree, eating authentic home-made Quiche Lorraine with a glass of wine and it seems to capture the very essence of French rural life; sunshine, peace and quiet, good food, good wine and above all - good friends!

Terry Armitstead

Terry Armitstead

DESIGNS

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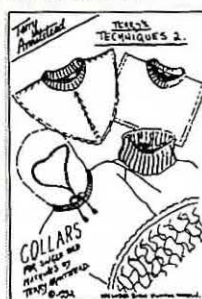
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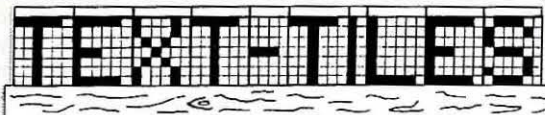
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CLUB LINE

BACK TO SCHOOL

Summer holidays could also be the time for New Year resolutions, at least as far as your knitting is concerned, since all the new courses and classes begin in September. Why not resolve to join one and improve or extend your knitting ability?

COGGESHALL

Machine knitting classes are held on Wednesday evenings, 7.30-9.30 pm, at The Honywood School, Westfield Drive, Coggeshall, Essex. Beginners and knitters with some experience are all welcome. For further information, contact the school's Community Education Office on 01376 561231 or Sheila Cross, the tutor, on 01787 223356. Classes begin 20th September; enrolment is in the two preceding weeks and can be done by post but places are limited, so telephone the school for details.

CROYDON

If you can use your machine, understand most of its functions and want to develop the design and sizing side of your knitting, the course for you is the one Anne Kent is running for Croydon Continuing Education and Training Service. The LOCF (London Open College Federation) Machine Knitting is a certificated course of 28 weeks plus one visit. You don't need drawing ability but you will design stitch patterns and knit an inset sleeve sweater and a waistcoat from your own calculations. The next course begins on 28th September, 12.30-2.30 pm, at The Smitham Centre, Malcolm Road, Coulsdon CR5 2DB. Tel: 0181-736 1975. At the same Centre, Anne holds evening classes for knitters of mixed abilities on Wednesday evenings, 7.30-9.30 pm.

Anne Kent is also the tutor for machine knitting classes at Lingfield and has one-day Saturday Schools at Horley, Caterham Valley and Redhill.

DURHAM

New College Durham has machine knitting courses ranging from five or six weeks to two years - take your pick! The short courses are held in the morning or afternoon and cover special techniques, then there's a choice of evening classes lasting 20 to 25 weeks and the full City & Guilds courses. All are held at the Framwellgate Moor Centre and you can enrol at any time by contacting Admissions staff or the Help Desk at the College, or on enrolment days which are 5th-8th September. The telephone number of the Centre is 0191-386 2421.

EDINBURGH

There's a wide variety of courses at the Jewel and Esk Valley College and these will be beginning in August. SCOTVEC modules commit you to a half day a week for 13 weeks, whereas the complete CENTRA Home Machine Knitting Course, takes a full day and spans three years. Beginners and advanced knitters will find there's something for everyone here including special facilities for the physically handicapped with free courses for the registered disabled. For further information contact the lecturer, Mavis Branton, on 0131-654 5229.

GLASGOW

Cardonald College offers many part-time courses in machine knitting and all are available at day or evening classes. As well as these CENTRA and SCOTVEC cer-

tificate courses, there is a full-time, one year course in Knitwear Design and Fashion which is open to students from all age groups. This course adds pattern construction, fashion design and illustration and embroidery skills to machine knitting techniques and can set the student on the road to private enterprise, the two-year Higher National Diploma, or a Degree course in Textiles. For further details, contact the Division of Clothing & Fashion Technology, Cardonald College, 690 Moss-park Drive, Glasgow G52 3AY. Tel: 0141-883 6151. The extension number for the lecturer, Isobel Bains, is 282.

HARROW

The Greenhill College in Lowlands Road, Harrow, Middlesex, offers Parts I and II of the City & Guilds Creative Studies course in machine knitting and recently held an exhibition of the work of this year's students. If you would like your work to be at next year's exhibition, find out now about enrolment. For details of this and other machine knitting courses in the adult education syllabus, contact Central Admissions at the College on 0181-869 8600 or Sybil Kenton, the tutor, on 0181-954 3817.

LEICESTER

Beryl Jarvis will be known to many club-goers as a speaker and demonstrator on many aspects of machine knitting. She is now devoted full-time to machine knitting and is available for private tuition as well as being the tutor for machine knitting classes held on Monday evenings at John Ellis Community College in Leicester. For details, call the College on 0116-266 3111, or Beryl on 01664 68449.

MORLEY

Pam Spooner is the machine knitting tutor at Joseph Priestley College in Morley, Leeds. Her news of this year's

summer exhibition of students work missed last month's issue but we are in time to tell you briefly of the courses that will be starting again in September. At the moment the College runs three City & Guilds classes including Part I and Part II, beginners and advanced classes in computer-aided knitwear design specializing in Designa-Knit, plus several recreational machine knitting classes at Peel Street and other Centres. Further details are available from the Peel Street Centre. Tel: 0113-253 5050.

PETERBOROUGH

Evening classes are available for beginners and improvers at the Brook Street Adult Education Centre in Peterborough. The tutor is Carole Porter and beginners meet on Wednesdays from 7.00-9.00 pm, improvers, at the same time on Mondays. For further information ring 01733 61361 or 01733 235582.

PORTSMOUTH

Wednesday is machine knitting day at Highbury College, Cosham Park House, Cosham, Portsmouth. Tutor, June Ham, will be welcoming knitters of all abilities to classes held from 1.00-3.00 pm and 7.00-9.00 pm. For more information contact the College on 01705 375075 or June herself on 01705 385211.

SOUTHWICK

There are new machine knitting courses to be held for the first time at Southwick Adult Education Centre. There will be a seven-week evening course for beginners and a single Saturday morning session designed as a 'taster' for those who do not yet own a machine but would like to find out more about machine knitting. The Saturday taster will also be available in Worthing and all classes will be held in September/October. For more details ring 01903 592514.

Similar courses will also be available in Burgess Hill, but for details of these, please ring 01444 236355.

CLUBS IN THE NEWS

ANNIVERSARY

Angus Machine Knitters celebrate their tenth anniversary in September this year and Wendy Gosling has written to tell us about their activities. Usually around three-quarters of the 40-strong membership attend each weekly meeting, held from 7.30-10.00 pm on Wednesday evening at the Royal British Legion Scotland in Helen Street, Arbroath. Three weeks out of four there are demonstrations by members on various techniques but the first Wednesday of the month is open night when they have a raffle, a good natter and get together a club mail order for yarn and accessories.

Fund-raising is a big feature of their activities with £2,000 given to local organisations over the past five years. They have knitted for Oxfam and Children in Need and had a huge response to a request for tiny garments for the Baby Special Care Unit at Ninewells Hospital, Dundee. In 1991 they took up Anneka Rice's Challenge for Children in Need, knitting 72 garments to donate, in two weeks.

Their own Savings Club helps to finance an annual visit to the Edinburgh knitting exhibition and a much-enjoyed Christmas party. The club exchanges visits with other clubs in the area and sometimes they combine to invite professional speakers or have a demonstration of another craft, such as spinning, from local experts.

All in all, this sounds a very lively club and we wish you a happy anniversary. Anyone who would like to join should contact Wendy Gosling on 01241 852898.

SATURDAY CLUB

Noreen O'Riordan writes from

Walton on Thames, Surrey, to say she was given a Brother KH900 as a Christmas present. Although she finds the video very good she really wants to join a club to meet other knitters who can help her to master techniques. The problem is she needs one that meets on Saturdays, or failing that, private tuition. Can anyone help?

COSTA BLANCA

Gina Atkinson lives in Torrevieja, Spain and has started a machine knitting club there. The first meeting was on 30th March with an attendance of five knitters. Gina now has around ten members and would welcome more. The meetings are at her home on the last Thursday evening of the month, at 7.00 pm. Do give her a ring if you live in the area and would like to join. Her telephone number is 672-20-10.

SUCCESS STORY

Ruth Wood has written to report on the first year of her Machine Knitting School in Grain Thorpe, Lincolnshire. It has been a busy year but more successful than she ever thought it could be. However, as she is in the depths of the country, for some knitters it is

a difficult journey, so Ruth is also going to teach in Grimsby, beginning with two regular weekly classes plus private tuition and providing the machines herself.

The new Bond Club that Ruth has started is held in her own workroom and she would like to thank all those readers who wrote to her about it. She has tried to answer every letter personally. If you would like to know about the club or any of Ruth's classes, the address is: Ruth Wood, Sunset Cottage, Main Road, Grain Thorpe, Lincolnshire LN11 7JS. Tel: 01472 388251.

ACCENT ON DESIGN 1995

The popular seminar organised by Hastings Machine Knitting Club is back again this year, so highlight the weekend of 14th/15th October in your diary now! The seminar will be held at Claverham Community College, Battle, East Sussex and we have the following advance information.

Susan Guagliumi is making an exclusive return visit from the U.S.A. providing another opportunity, to listen to and learn from, this inspirational and brilliant knitter. She will be holding Master Classes as

well as lecturing but you'll need to book early as spaces are limited.

Kate Arklay, whose designs are original and well known, will be sharing the platform on both days as well as holding her own Master Classes in a comprehensive programme ranging from computer programming to the neat finishing of garments.

A distinctive fashion show is another big attraction of the seminar and a wide-ranging exhibition will keep visitors busy between lectures and Master Classes. Arranged as it is, by knitters, for knitters, the organisers say this is one event that should not be missed and its repeated success seems to prove them right.

Full tickets cost £8.00; Exhibition and Fashion Show only, £5.00. All tickets include morning and afternoon refreshments. For further information and/or tickets please send a sae to Carole Meek, Hillrise Cottage, Catsfield, Battle, East Sussex TN33 9BB. Tel: 01424 892614

HANDS-ON WEEKEND

Anne Kent has asked us to invite you to 'leave the husband, kids and housework behind' and join her and Pauline Murphy for two days of hands-on machine knitting at Felbridge Village Hall near East Grinstead. You choose the garment you will knit from a selection of Anne's designs and, if you have been following our Art and Design feature, you'll know she has some imaginative ideas.

The workshop is from 10.00 am to 4.00 pm on Saturday and Sunday and costs £25.00. Take a packed lunch but drinks are provided. The next dates are 2nd/3rd September and 28th/29th October. For full details send a sae to Pauline Murphy, 51 West Hill, South Croydon CR2 0SB.

SCOTTISH CLUBS

Here's a message for the organisers and secretaries of



Designed by

CORNFIELDS

5

Ruth Cox

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn. (Yarn Guide No.11.)

Approximately 70 g in Green (A), oddments in Light Green (B), Lemon (C), Pale Blue (D), Red (E), Black (F), Gold (G) and White (H).

Bamboo cane.

1 metre of 15 mm wide red satin ribbon.

Crochet hook.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Wallhanging measures approximately 40 cm, 16 in x 50 cm, 20 in.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side.
- 'E-wrap' means use closed edge method of casting on.
- 'Thread off' means break yarn, then thread end through sts and release from machine.
- 'Transfer alt sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.

TO KNIT

Begin at base of front. Push 120 Ns to WP. Using A, cast on by hand using e-wrap method. Set RC at 000. Using MT, K 10 rows. Using B, K 20 rows. Using C, K 100 rows. Using B, K 15 rows. Using D, K 55 rows. RC shows 200.

TUCK TO HOLD BAMBOO

Using A, K 20 rows. Make a hem by placing sts from last row worked in D on to corresponding Ns. K 202 rows to form back of wallhanging. Using MT+2, K 1 row. Using MT, K 12 rows. Cast off.

POPPIES (Knit 4)

Push 49 Ns to WP. Starting at one side, leave first 5 Ns in WP, * push next 3 Ns back to NWP, leave next 9 Ns in WP; rep from * across the row to last 8 Ns, push next 3 Ns back to NWP leaving last 5 Ns in WP. Using E, cast on by hand using e-wrap method. Using MT, K 5 rows. Push back to WP the centre N of each group of Ns in NWP. Starting at one side, push latch tool up behind the strands between first two groups of knitted stitches; catching the top strand in hook, pull it down behind the work, then bring it to the front and place it on to the empty N in WP. Rep on each group across the row. K 6 rows. Transfer alt sts (see Knitting Notes). Using MT-2 and F, K 2 rows. Thread off (see Knitting Notes).

DAISIES (Knit 5)

Push 25 Ns to WP. * Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using H, K 4 rows. Push empty Ns back to WP. K 6 rows. Make a hem by placing loops of first row worked in H on to corresponding alt Ns. Unravel WY when

work is completed. Using G, K 1 row. Transfer alt sts. K 1 row. Thread off *. Pull up yarn, secure and join seam.

HALF DAISIES (Knit 2)

Push 13 Ns to WP. Work as for Daisies from * to *. Pull up yarn and secure.

EARS OF CORN

(Knit 4)

FIRST PIECE

Push 3 Ns to WP. Push centre N back to NWP. Using MT and G, K 1 row to cast on. Push empty N back to WP. K 1 row. Set RC at 000. Cont in circular cord knitting *. K 99 rows. Thread off.

SECOND PIECE

Work as for First Piece to *. K 49 rows. Thread off. Pull up yarn from each end of both pieces. Tie yarn from end of short piece to half way down long piece. Fold long piece in half. Using the three sections, plait together. Tie left-over yarn together to join.

BUTTERFLY

FIRST WING

Push 13 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and F, K 1 row to cast on. Push empty Ns back to WP. K 4 rows. Using E, K 1 row. Transfer centre st on to adjacent N and push empty N back to NWP. Push 6 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off. Push Ns from HP to UWP. Using F, K 3 rows. Cast off.

SECOND WING

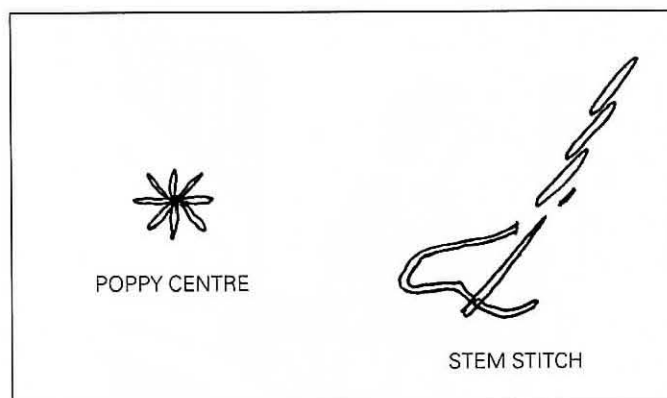
Push 13 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and F, K 1 row to cast on. Push empty Ns back to WP. K 5 rows. Using E, K 1 row. Transfer centre st on to adjacent N and push empty N back to NWP. Push 6 Ns at right to HP and cont on rem sts for first side. K 1 row. Cast off. Push Ns from HP to UWP. Using F, K 3 rows. Cast off.

PRESSING

Using a warm iron, lightly press the Poppies, Butterfly wings and the first 10 rows knitted in A only of main piece until they lie flat.

MAKING UP

Pull up 'thread off' yarn on poppies, secure and join seams. Pull up cast on yarn of butterfly wings and secure. Following picture as a guide, arrange and pin all items to front half of wallhanging. Using B, make eight small stitches, like a star, over



POPPY CENTRE

STEM STITCH

KALEIDOSCOPE





Freeline

Our draw prizes this month provide a great opportunity for Passap and Pfaff knitters and there's something for any knitter who makes clothes for dolls or small children.

The Back Bed Magazine is a quarterly publication which is available on subscription only and is sent post free to its subscribers. Produced by a machine knitter, it is written in a style that is easy-on-the-eye and not too hard on the head! A subscription costs £10.80 per year (outstanding value for the discerning knitter) - but

we have six subscriptions to give away completely free. Details of how to enter the draw are given at the end but to order a subscription, please contact Fay Blackburn. The address is Back Bed Magazine, 2 Blackthorn Road, Stratford-Upon-Avon, Warwickshire CV37 6TD. (Tel: 01789 296342).



The Button Lady

We can always rely on The Button Lady to come up with something innovative and, delightful for children's wear or dolly's clothes, are her pack-

ets of teeny-weeny coloured 'diddy' buttons. These tiny pearlised buttons are a scant half-centimetre in diameter and are packed in a mix of five colours. For larger decoration, there are some colourful motif buttons - animals, a cottage, a basket of flowers - packed two to a card. In our free draw, we are offering each of ten readers, one packet of diddy buttons and one card of the novelty buttons. For more information about her products, contact The Button Lady at 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 1NX (Tel: 0121-329 3234).



THE FREE DRAW

All you have to do to enter the draw is to post a card with your name and address on it to Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive not later than 31st August, 1995. Address the card to 'Back Bed Draw' or 'Buttons Draw'; you may enter both draws but please send a separate card for each.

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Scottish clubs from Pam Turbett. She is planning a 'Cut and Sew' teaching tour of Scotland in June 1996 and, should your club be interested in a talk or workshop on this subject, Pam would be pleased to hear from you soon, preferably before mid-August. She can be contacted by telephone or letter at 17 Forest Rise, Liss, Hampshire GU33 7AU. Tel: 01730 893654.

STOP PRESS

Readers in the Newbury area who have been wondering what City & Guilds work entails, can pop in to Newbury College and see for themselves, as the work of this year's first year students will be on display there on Saturday, 22nd July, from 9.30 am-4.00 pm. Yarns will also be on sale. Should you be reading this too late for the exhibition, you can find out about courses available this September from Newbury College, Oxford Road, Newbury. Tel: 01635 37000.

CLUB DETAILS

BIRMINGHAM

The Highfield Hall club meetings are held every Thursday afternoon except for school holidays. The time is 1.00 - 4.00 pm and the place, Highfield Hall, Highfield Road, Hall Green, Birmingham. The organiser Sylvia Cooper will supply further details if you call her on 0121-624 1147.

GORING ON THAMES

Alternate Wednesday afternoons, from 2.30-4.30 pm is the time when Goring and Streatley MKC meet at Coombe House, Streatley, Oxfordshire. There are around a dozen members and more would be most welcome to join this friendly group who meet for practical help, demonstrations and talks, sharing their experience and having great fun. If you are

interested, call Netta Dunlop on 01491 873702.

HARTLEPOOL

Pat Rowntree organises the Passap Plus KC which meets at Hart Village Hall, Hart Village, Hartlepool, Cleveland. The time is 7.00-9.00 pm on the first and third Tuesday of the month and if you would like to find out more, Pat's telephone number is 01429 273832.

PAIGNTON

St Paul's Youth Hut at the rear of St Paul's Church, Preston, Paignton, is the venue for Paignton KC who meet there from 7.30-9.30 pm on the first and third Thursday of the month. More information about the club is available from the organiser Pam Cooke on 01803 524049.

ROCHESTER

Dickensian Rows Knitters is the intriguing name of the club that meets at The Vines U.R.C. Hall, The Terrace, Rochester, Kent. The meetings are on alternate Wednesday mornings (from 29th March '95) from 10.00 am-1.00 pm and the organiser is Irene Lamb, telephone 01634 408446.

THURSO

Nessie Dunnett writes to say that the two-year old Caithness (Thurso) MKC can probably boast of being the most northerly club on the mainland. Nessie, we wouldn't dare commit ourselves as you know how there is always someone, somewhere ... however, you have to have a very strong case. The club meets at the Band Room, Thurso Town Hall, Caithness, on the fourth Tuesday of the month from 7.30-9.30 pm (except July and August). For further information please contact Nessie Dunnett, the Secretary, on 01847 896986.

centre of poppies. Using E, catch section between poppy petals just below hooked up row and sew poppies in position. This allows petals to curl slightly.

Sew ears of corn in position.

Sew butterfly in position where wings meet. Using H, Swiss darn one stitch on first wing, bringing needle through wing and front of wallhanging to second wing. Swiss darn second wing to match. Using F, catch outer edge of top of each wing and sew to front of wallhanging.

Crochet lengths of G for stems of corn and A for stems of poppies. Sew in position, making sure ends reach to lower edge of wallhanging.

Using G, sew daisies in position, sewing only around area knitted in G. Using A, embroider daisy stems in stem stitch.

Join sides of wallhanging, leaving a gap to insert bamboo cane. Fold up back section to the front along loose row. Sew cast off row to last row of first section knitted in A. This covers all ends of stems. Cut bamboo cane so that it is approximately 6 cm, 2½ in longer than width of the work. Insert bamboo through tuck at top of wallhanging. Cut ribbon to required length, make a loop at each end and secure with a few stitches. Slip loops on to bamboo cane.

Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn - ideal for presents, charities and craft stalls. For more details, please send a SAE to Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.

CLUBLINE DIRECTORY

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12114

DESIGN LINE

JUMPER WITH DARTS

Making our own garments means that we can knit to suit the individual figure. In her last article in the present series, Rita shows us how to add bust darts to a jumper.

Rita Rubery

If you made the master block from my instructions, you will know that there is 5 cm, 2 in ease or extra width to the bust measurement already included to allow for movement. For myself, I usually add another 5 cm, 2 in to this measurement and then ease the lower edge of the garment on to the welts, which are knitted narrower. I find that this method will hide a multitude of sins around the waist area!

Another method of adding the extra ease is to make the fronts wider and then gather or pleat them on to a yoke (as for the garment in the December issue). Adding bust darts is yet another way of obtaining extra fabric for the fronts and this is the method that I have used for this month's sample garment.

I think that knitwear should be comfortable to wear and find

that, for myself, the overall ease suits me. However, it is worth trying different methods to find which one suits your figure. Some ladies may have a narrow back and need the fullness in the front of the garment, so adding a bust dart may well be the answer and is very simple to do.

For the body of the garment, I have used the set-in sleeve block without any extra added ease. The bust dart will create extra fabric to the front. To draw the bust dart, you must first mark the bust point either on your master block or on your paper pattern. To do this, take an actual body measurement by measuring down from the shoulder to the bust point. The front must also be lengthened by the depth of the dart. To draw the dart, measure 2.5 cm, 1 in from the bust point and draw a straight line to the side seam (line A).

Now measure down the required depth for the dart and draw a line (line B) up to meet line A (see diagram).

If you are not adding any extra ease to the master block, the welts can be knitted first in rib and then the rest continued in pattern.

YARN

The sample garment was knitted on my Brother 881, using three different types of yarn. The stitch used is plated tuck stitch using card 5 J from the basic pack supplied with the machine. I have used two strands of a fine, knopped yarn in yellow as the main yarn. The plating yarn is a single strand of Bramwell Silky, in white. The collar is knitted using two strands of Bramwell Hobby, in white.

KNITTING THE BUST DARTS

When you reach line B, set the machine to hold. Read the ruler to find the number of stitches that have disappeared and, on the opposite side of the knitting to the carriage, bring these needles into hold. Knit across, wrap the yarn round the last needle in hold, then bring the same number of needles into hold on the opposite side to the carriage and knit back. Repeat this until you reach line A then, on the opposite side to the carriage, push all needles back into

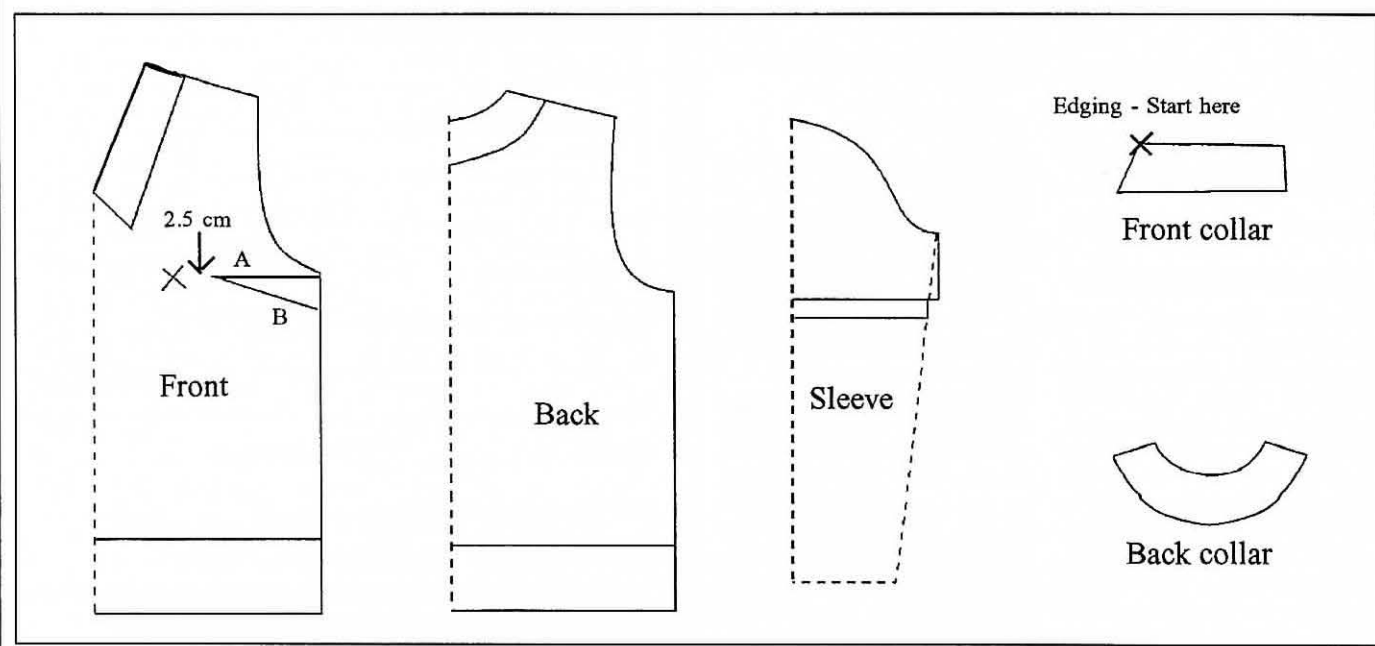
work and knit across. Now push the rest of the needles on the opposite side back into work and again, knit across. Continue to knit the front, shaping the armholes and the V-neck as usual. If you are using a stitch pattern, the pattern will not match where the bust dart is knitted; however, the tuck stitch pattern I have used does not show any break.

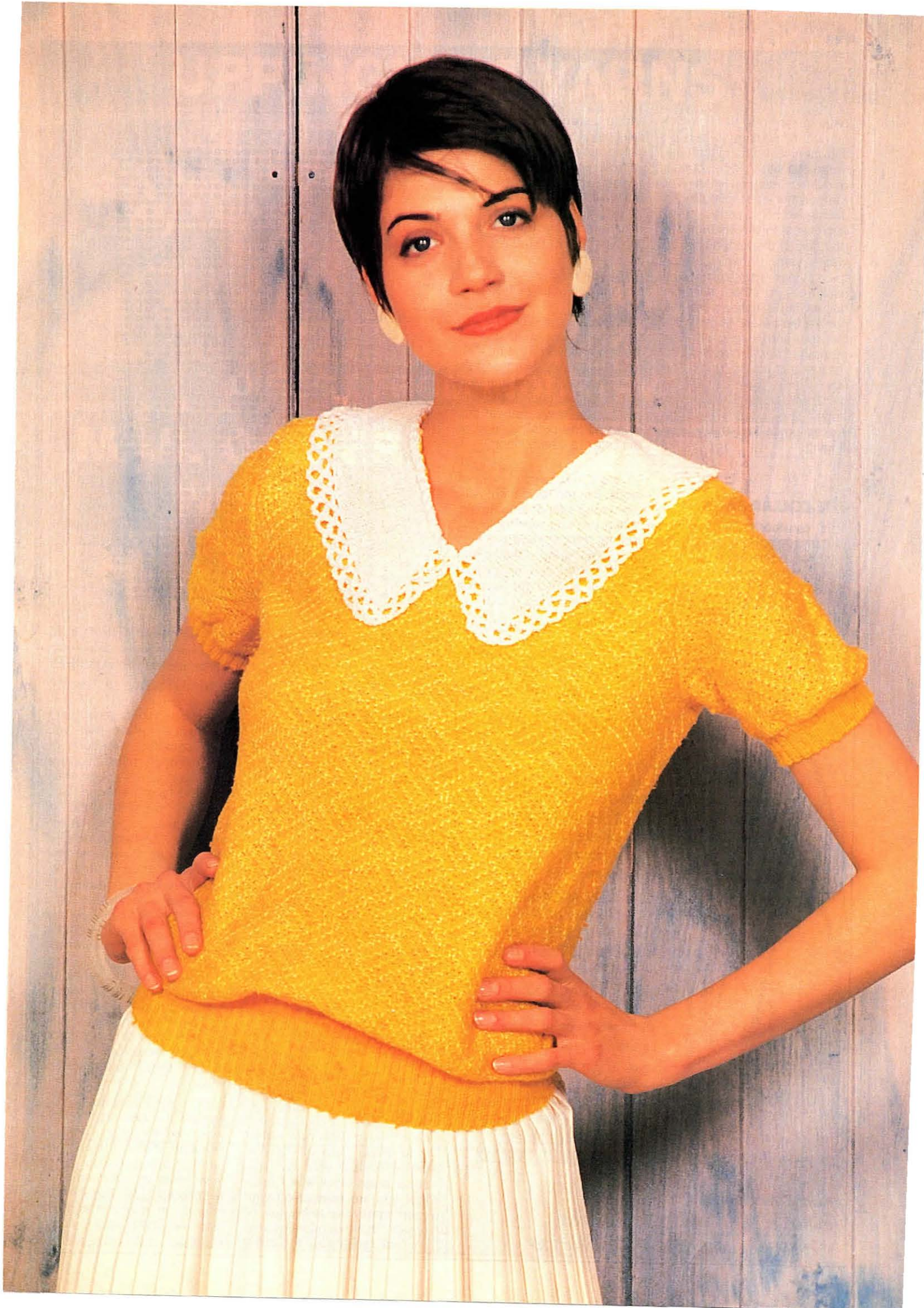
DESIGNING THE COLLAR

Use either your paper pattern, if you have made one, or else the drawing on your charting device sheet to draw the collar directly on to the main pieces. This will enable you to get the size and balance right. Do not forget to take the width of the edging into account.

The collar is knitted in stocking stitch and needs a yarn that can be steam pressed. First, knit a tension square in the usual way. I used a tension slightly tighter than I would normally use for stocking stitch, to give the collar a little more 'body'. The front collar pieces were re-drawn on to the charting device sheet then, using the appropriate ruler to find the number of stitches to cast on, they were knitted following the drawn shape.

The back collar, being curved, really needs to be calculated by bending the ruler around the curved lines. The outside





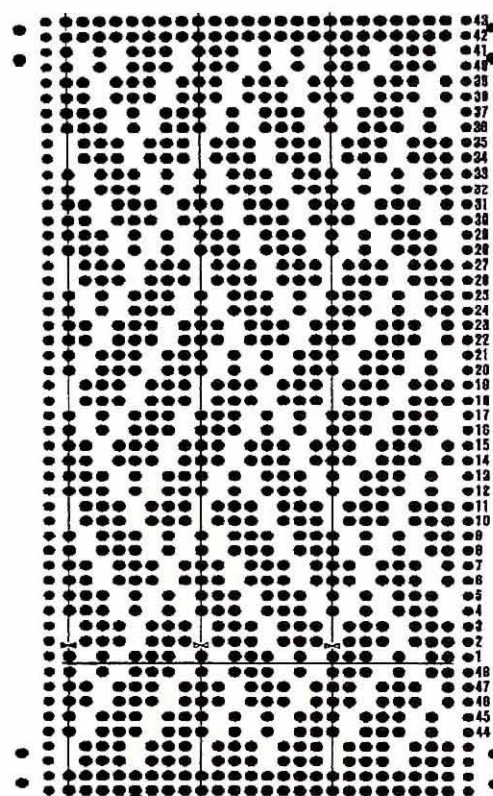
edge of the collar will give the number of stitches to cast on and then, by bending the ruler round the back neck edge, a calculation can be made for the number of stitches to be decreased. I made these decreases on the last-but-one row, taking the knitting off on waste yarn. I then replaced the stitches from waste yarn back on to the machine, decreasing evenly across the needlebed before knitting the last row and casting off. The number of rows knitted will be the same as for the fronts. The collar stitches were cast on using a latch tool to give a firm edge. This edge should be picked up to knit the looped edging.

THE COLLAR EDGING

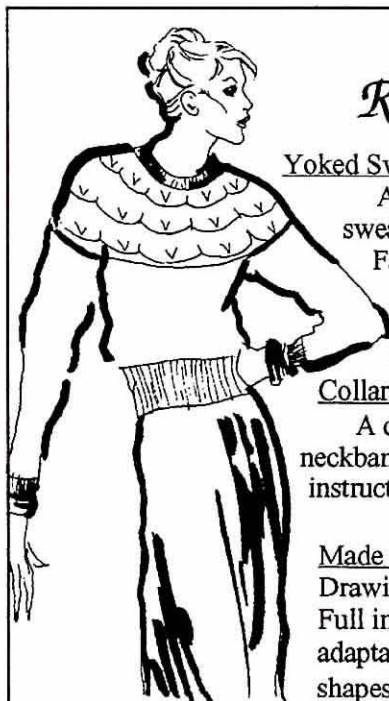
This can be finished either with a crocheted edging if you wish, or on the machine, as on the sample garment. After knitting, the pieces were pinned out to size and pressed

with a steam iron. The shoulder seams of the collar were joined before the edging was knitted. For the first row of edging, use two strands of Bramwell Hobby and a tighter tension than the main tension. Take the double transfer tool and, starting at the point indicated on the diagram and with the wrong side facing you, pick up two stitches from the edge of the collar and place them on the machine and knit ten rows. Leave a gap of approximately 1 cm, ½ in, then pick up another two stitches from the edge, place them on to the same needles and knit another ten rows. Repeat this all round the outside edge of the collar to create loops.

To work the second row of loops, knit ten rows then, with the wrong side of knitting still facing you and working back, pick up the centre of the loop on to the same needles and knit ten rows. This is repeated again all around the outside edge of the collar.



Punchcard 5J reproduced courtesy of JONES+BROTHER



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To work the third row of loops, repeat as for the second row, but working forward. The collar should be pinned out again and the edging pressed. To join the collar to the garment, pin or tack it in place and then, with the wrong side facing you, push the treble transfer tool through both thicknesses at the neck edge, pick up three stitches on to the machine and knit six rows. Pick up another three stitches on to the machine from neck edge close to the first and knit another six rows. Repeat all round the neck edge.

SLEEVES

The sleeves were the short version of the set-in sleeve taken from the master block.

Over the last few months I have tried to show how easy it is to design original knitwear with the aid of your own personal basic block and I hope that you are now using your charting devices to the full. At times, I have used yarns that are not repeatable or readily

obtainable. Using your charting device means that you have complete freedom of choice. For instance, if you are trying to match a colour, then you have far more scope than, perhaps, having to match a specific tension to a pattern written by someone else. If you are not already familiar with using the very fine yarns, now is your opportunity to create some lovely fabrics. I know that time is usually at a premium, but by spending a little time knitting swatches using different yarns, textures, colours and tensions, you will gain a lot of experience and find the confidence to tackle any project. It may pay you to keep a record of the tensions used, together with the swatches, for future reference.

This is my last article for a while, as I am taking a break to recharge the batteries and perhaps come up with some new ideas on garments and techniques, to further the interest in machine knitting. Until we meet again, happy knitting.

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Rosemary Dawes

BACK

With carriage at right, push 168 Ns on each bed at centre of machine to WP for full needle or double rib. * Using MT-4 and MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle or double rib knitting. Transfer sts as shown on Diagram. Set RC at 000. Using MT-2, K 126 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 89 rows. Place marker at each end. K 99 rows. RC shows 188.

SHAPE NECK

Using a length of MY, cast off centre 44 sts. Push 62 Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at beg on next and every foll alt row until 56 sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

RIGHT FRONT

With carriage at right, push 84 Ns on each bed at centre of machine to WP for full needle or double rib. Work as for Back from * to *. ** Set RC at 000. Using MT, K 89 rows. Place marker at left edge. K 37 rows. RC shows 126.

SHAPE FRONT EDGE

Dec 1 st at right edge on next and every foll alt row until 76 sts rem, then on every foll 3rd row until 56 sts rem. K 1 row. RC shows 202. Cast off **.

LEFT FRONT

With carriage at right, push 84 Ns on each bed at centre of machine to WP for full needle or double rib. Work as for Back from * to *. Now work as for Right Front from ** to **, reversing shaping by reading left for right and right for left.

SLEEVES

Push 112 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, cast on by hand. Set RC at 000. K 2 rows. Shape sides by inc 1 st at each

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Celandine Sienna. (Yarn Guide No.7.)
1 x 250 g cone in Cream (MY).
Crochet hook.

GARMENT WEIGHT

Finished garment weighs 235 g.

The fibre content of this yarn is 50% Silk, 30% Cotton, 20% Acrylic. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

These instructions are written in one size.
Actual size 118 cm, 46½ in.
Length to shoulder 72.5 cm, 28½ in.
Sleeve seam without crochet 12 cm, 5 in.

TENSION

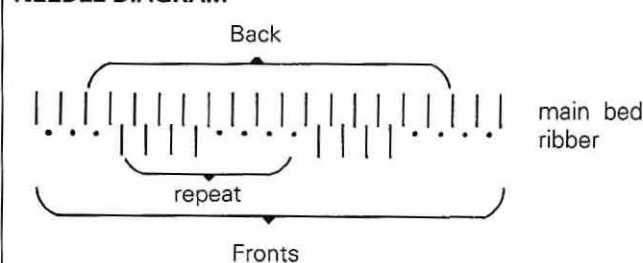
28 stitches and 45 rows to 10 cm, 4 in measured over reverse stocking stitch (tension dial setting approximately 6).
34 stitches on main bed and 45 rows to 10 cm, 4 in measured over rib pattern on MT-2 (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used purl side of knitting as right side of garment.

NEEDLE DIAGRAM



end on next and foll 3rd row, then on every foll 4th row until there are 140 sts. K 2 rows. RC shows 56. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully follow-

ing spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

TO JOIN CENTRE FRONT SEAM

Join shoulder seams. Push

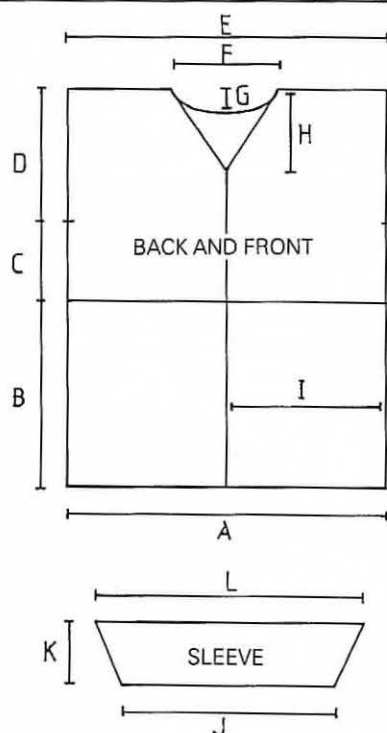
156 Ns to WP. With K side facing, pick up 156 sts along left front edge and place on to Ns. With P side facing, pick up 156 sts along right front edge and place on to same Ns. Using MT and MY, K 1 row. Cast off behind gate pegs.

TO JOIN SLEEVES TO BACK AND FRONT

Push 140 Ns to WP. With K side of sleeve facing, pick up 140 sts and place on to Ns. With P side facing, pick up 140 sts along armhole edge between markers and place on to same Ns. Using MT and MY, K 1 row. Cast off behind gate pegs.

MAKING UP

Join side and sleeve seams. Using two strands of MY, work two rows of double crochet around neck edge and lower edge of sleeves.



A = 49 cm	G = 3 cm
B = 28 cm	H = 16.5 cm
C = 19.5 cm	I = 24.5 cm
D = 25 cm	J = 40 cm
E = 60 cm	K = 12 cm
F = 20 cm	L = 50 cm



USING THE RIBBER – Part 2 Making a start

Are you ready to start knitting with the ribber? In the last issue, Diane explained in detail how to set up and adjust the ribber to avoid problems. This time, she explains how to cast on and the various settings which can be used.

Diane Bennett

THE BASIC POSITIONS

Look down at the bottom left of the ribber – can you see the half pitch lever, marked P and H? This controls both the number of needles (and needle setting) and the type of yarn which can be used with the ribber.

When set to P, all needles on both beds are opposite to one another. A working needle on the main bed must be opposite an empty needle on the ribber. Although adding the ribber to the main bed adds another 200 needles, in this

position it is still only possible to use a total of 200 needles, some on the main bed and some on the ribber.

Now, move that half pitch lever to H. The needles on the two beds now alternate, so it is possible to use all the needles on both ribber and main bed – a total of 400 needles, in the same space occupied by 200 needles when knitting on the single bed or with the ribber set to the P position.

How does that affect the yarn to be used? Well, if more nee-

dles can be used when the ribber is set to H, the yarn will loop more tightly between the beds, so this must be the setting for fine yarns. With the ribber set to P, the needles are spaced further apart and this setting is suitable for thicker yarns.

A simple rule of thumb, which works for all gauges of machine, is that the H setting should be used for yarns which would be knitted in stocking stitch below Tension 5, the P setting for those which would be knitted above Tension 5.

Those yarns which knit at about Tension 5 in stocking stitch may be suitable for either, so which you choose should be checked by knitting a sample. For example, Bramwell make two yarns which I knit on my machine at Tension 5 – Artistic and Duomagic. While Duomagic knits beautifully in full needle rib with the ribber set to the H setting, Artistic – with its stronger twist – knits much better on the P setting in 1x1 or 2x2 rib.

CASTING ON WITH THE RIBBER

There are only four basic ways of casting on with the ribber – 1x1 and 2x2 rib for thicker yarns knitting with the ribber on the P setting or full needle rib and tight 2x2 rib for finer yarns knitting with the ribber on the H setting.

1x1 RIB

This is the most commonly

used type of rib, suitable for a 4-ply yarn on a standard gauge machine. Check that the ribber is set to the P position, then use the 1x1 needle pusher to select the main bed needles. Push forward the ribber needles also in a 1x1 setting, checking that they alternate with the main bed needles.

Thread the selected yarn (for example, 4-ply) into the feeder, make a loop and hang this on the clamp near the end of the machine. Set the tension on both beds to 0 and knit across, forming the zig-zag row.

Insert the comb, thread the wire and hang weights. Set the ribber to slip, knit one row, set the main bed to slip, knit one row. The manual shows the settings for these rows, which are called the circular rows. They are knitted at a tight tension, forming a tight firm edge at the beginning of the knitting. If this is not required, for example when knitting a sample, they can be omitted.

The manual shows the carriage on the right before casting on, but it is also possible to cast on from the left, since the feeder is much easier to thread on this side. Just reverse the settings. Right-handed knitters may have a problem threading the wire into the comb – try it out when you are knitting a sample.

The manual also suggests that three circular rows should be knitted, not two as described above. This does create a slightly unbalanced rib, with an extra row on one side. Passap knitters will tell you that they use either two or four circular rows. Again, it is worth trying – to see the effect.

Reset both ribber and main bed to normal knitting in both directions by cancelling the slip cams on the carriages. Increase the tension and knit the depth of rib required – which may be a welt or could be a complete garment.

2x2 RIB

Many knitters ignore this alternative method of casting on, since it requires the use of the racking handle. However, it



FIGURE 1

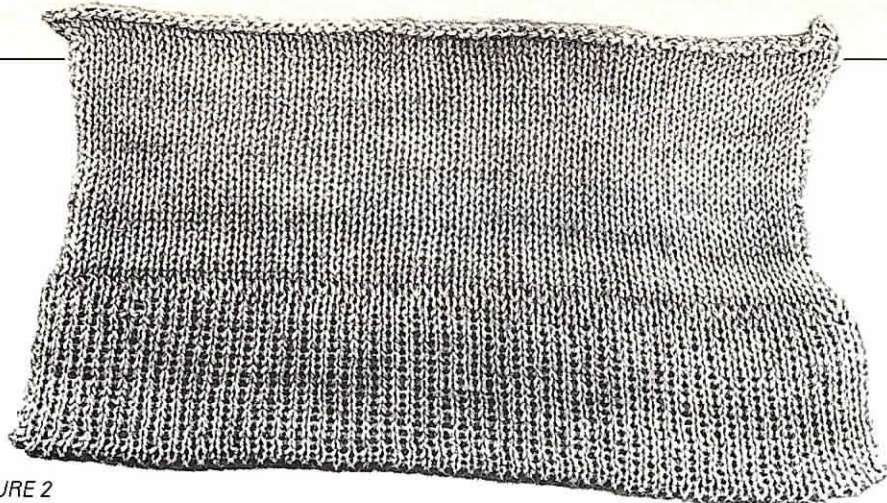


FIGURE 2

does produce the tight, firm rib shown in Fig.1 and is particularly suitable for men's and children's garments.

Before starting to cast on, check that the ribber is set to the P setting and that the racking indicator at the top is set to 5. Use the correct side of the 2x2 pusher, supplied with the ribber, to push forward the main bed needles in a two forward, two back setting. Select the ribber needles in the same way, alternating the blocks of two needles:

|| • • || • • || • • ||
| | • • | | • • | |

This is the setting which should be used for knitting the main part of the 2x2 rib, but it cannot be used for casting on, since each pair of needles casts on as a single needle, forming a 'net-like' rib. Before casting on, move the pitch lever from P to H and the racking indicator to 4. The needles now alternate and will cast on correctly.

Push forward one extra needle on the left on the ribber, between the two needles on the main bed. Using a suitable yarn (for example 4-ply for standard gauge), cast on and knit the zig-zag and circular rows as for 1x1 rib. After the last circular row, transfer the extra stitch at the left to an adjacent needle and return the empty needle to non-working position. Move the pitch lever to P and the racking indicator to 5. Increase the tension and knit the required depth of rib.

This type of rib is slightly more complicated to cast on than a 1x1 rib, but it is worth the extra effort. It is interesting to knit small samples of 1x1 and 2x2 rib with the same tension, number of needles and type of yarn and compare the width of the two samples. The 2x2 rib

will be narrower, making it tighter when used for a garment.

FULL NEEDLE RIB

For finer yarns, the simplest method of casting on is using full needle rib. Simply select all needles on both beds with the ribber set to H. Cast on with a suitable yarn (no thicker than 3-ply for standard gauge), knitting zig-zag and circular rows as described.

Unfortunately, however, this type of rib does not produce a fabric suitable for use as a welt on a single bed garment, since it is very wide, as shown in Fig.2. The setting is, however, frequently used for double bed knitting.

TIGHT 2x2 RIB

Garment welts for finer yarns knitted mainly on the single bed should be knitted with a tight 2x2 rib setting. This is sometimes also called 2x1 rib, since this is the actual needle setting used and is referred to in the manual as 'another way of casting on 2x2 rib'.

Make sure that the ribber is set to H and the racking indicator to 5. Use the other side of the 2x2 needle pusher to select main bed and ribber

needles to a two forward, one back setting as shown:-

| | • | | • | | • | |
| | • | | • | | • | |

Move the ribber to H4 and push forward an extra needle at the left. Cast on with a fine yarn and knit the zig-zag and circular rows. Transfer the stitch at the left to an adjacent needle and return the empty needle to non-working position. Increase the tension and knit the required depth of rib.

If stitches are transferred to the main bed after the welt, two stitches will need to be placed on some needles. This does not seem likely to produce a tight rib, but is, in fact, the tightest welt which can be knitted with a fine yarn.

TENSION

What is the correct tension for rib knitting? The answer to this will depend on whether the ribber has been adjusted – if not, a tighter tension will be required.

A simple rule, for a well-adjusted ribber, knitting any yarn and type of rib, is to use one tension tighter than main tension (stocking stitch) for the main part of ribbed garments and

three tensions tighter than main tension for welts.

WEIGHTING

This is critical for ribbed knitting and becomes particularly important for complete garment pieces knitted in rib. When knitting with the single bed, the new stitches are pushed down by brushes. Since these are removed when the ribber joining arm is in use, the effect must be replaced by the pull of comb and weights.

The position of the weights is more important than the actual number. Ideally, the last weights on the comb should be placed several centimetres beyond the end of the knitting, to counteract the inward pull of the fabric, as shown in Fig.3.

Always check that the weights are balanced – try hanging the centre of the comb over your hand and placing weights on it in the same position both sides, then in different positions and it is clear why this is very important. Even hanging the small comb so that it is not centralised can cause problems. Mark the centre tooth of the comb with nail varnish or car enamel paint so that it can easily be centralised.

NEEDLE RULE

When using a Japanese machine with a ribber, the end needles should be on the main bed whenever possible. This is known as the needle rule. When casting on, the end needles on both sides should be on the main bed, so for example when knitting 1x1 rib there must be an odd number of needles in working position. This can be adjusted after completing the welt.

The needle rule can be broken on short sections of a garment, for example when shaping. However, end needles are more likely to drop if on the ribber – this is less well weighted than the main bed because of the angles of the beds. So, when knitting any straight pieces, try to ensure that end needles are on the main bed.

Most knitters have used the ribber for welts – but what about compete garments? Knitting ribbed garments is the subject of Diane's next article in this series.

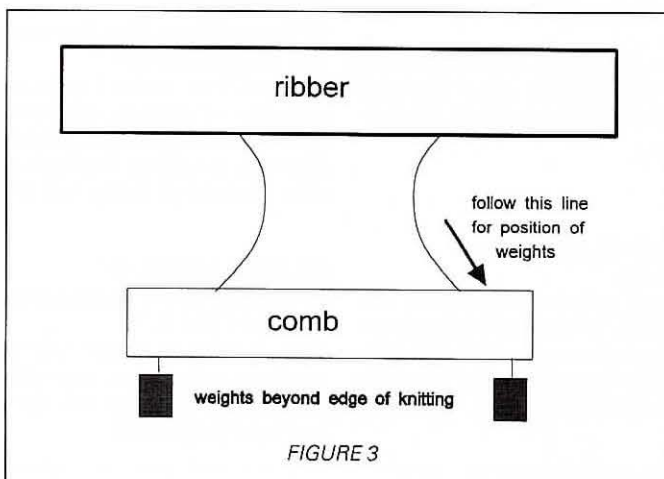


FIGURE 3

CLUB SPEAKERS

ANN DISHMAN

Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.

Tel: 01825-767757.

Life with Angoras. Angora yarn: its uses, handspinning for the knitting machine, spinning wheel and drop spindle. Rainbow dyeing of commercial and handspun yarns with demonstrations. Reasonable distance as rabbits also travel to clubs.

ANN ROSS

Ann's Yarns, 36 Coggeshall Road, Braintree, Essex CM7 6BY. Tel: 01376-341311.

Any subject on Brother and Silver Reed machines. Yarns and books available. 60-mile radius. Further by arrangement.

ANNE WARWICK

The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP.

Tel: 01455-636409 after 6pm.

Knitting with Oiled Yarns, Cashmere, Lambswool, Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garments covering yarn counts, tensions, scouring, finishing, care for garments. 50-mile radius, further by arrangement.

BRENDA BRISTOW

Heathercraft Machine Knitting Centre, 'Bumblebee', Faygate, West Sussex RH12 4SH.

Tel: 01293-851339.

Talks on Ribber and Double Bed work, Beauty of Basic Knitting, Getting to Know Your Machine, Creative Knitting, on all punchcard and electronic machines including Duomatics. Day workshops. No restriction on travel.

CHRISTELLE MARKS-JEFFERY

Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU.

Tel: 01903-743147.

Designing and adorning marvellous mohair. Easy appliques and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available. Any distance considered.

EWE KNIT

4 & 6 St Marys Gate, Rochdale, Lancashire.

Tel: 01706-521966.

Machine maintenance and ribber alignment. Stencil painting using Jones Tones. Knit 'n' Cut necklines for garter carriage users. Ring Keith or Angela for further details about demonstrations and distances.

IN-EX LTD

PO Box 1459, Windsor, Berkshire SL4 2TP.

Tel: 01753-857009 (9am-5pm only).

Skirt steaming demonstration and talk on how to use the various In-Ex kits (shadow pleated, 'A'-line and fully pleated) together with sample garments from our range of patterns and books. Kits etc for sale. Approximately 70 miles for evening clubs, daytime clubs further. £55 including travel.

JENNY ROSE

12 Bereta Road, London SE9 3TZ.

Tel: 0181-859 2745.

Knitting with mohair; punchcard design; Surface decoration; yokes galore; Ribber workshop. Send SAE for further details. No restriction on distance.

JO CLARKE

Chameleon Knitwear Designs, 14 St David's Road, Hethersett, Norfolk NR9 3DH.

Tel: 01603-810257.

We will inspire your members to become enthusiastic about their knitting. We offer a selection of talks and demonstrations on creative aspects of single bed machine knitting. 50 miles radius of Norwich, further by arrangement.

JOANNA NELSON

Gerway House, Gerway Lane, Ottery St Mary, Devon EX11 1PW.

Tel: 01404-813643.

Talks about various aspects of machine knitting. Ribber work, based on 'Ribber Mysteries Unravelling' (Joanna's third book). Club visits, workshops and day courses. Any distance considered.

JOHN BLAKEMAN

25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL.

Tel: 01782-313077.

Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops. No restriction on distance.

MAGGIE ANDREWS

79 Hookfield, Harlow, Essex CM18 6QQ.

Tel: 01279-422994.

Maggie has been designing knitwear for publications for 14 years and has recently completed her eighth pattern book. Maggie offers demonstrations, talks and workshops on many subjects including Machine knit Arans, knitting applique flowers and Easy 3D picture knits. 40 mile radius, further for workshops.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.

Tel: 01730-893654.

'Cut and Sew', but not just necklines! 60-90 minute talk. Large collection of clothes, combining machine-knitting with dress-making/tailoring, all handed around for inspection, with hints on pressing, steaming, interfacing, seaming, lining. Books, etc for sale. Workshops if required. Any distance by arrangement.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.

Tel: 0171-267 2712.

The blocking cloth and finishing; demonstrations of stitched applique on knitwear; a good way of using up tension swatches. Original winter coats. Up to two hours from London, further by arrangement.

CLUB SPEAKERS

RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.

Tel: 01582-605808.

No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully. 50-mile radius, further by arrangement.

SHIRLEY COWLING

Herdwick Farm, Winkleigh, Devon EX19 8LD.

Tel: 01837-83358.

Ribber techniques, intarsia, a really good V-neckband, double jacquard with different backings, magic cables, Jones Tones Paints, or club's own choice. All demonstrations accompanied by sample swatches and garments. Workshops at the farm for club groups. 50 mile radius of Winkleigh. Further considered.

SYBIL WHISTON

27 Foot Wood Crescent, Rochdale, Lancashire OL12 6PB.

Tel: 01706-33667.

Making fabrics with your machine. A decade of machine knitting. The influences of people, places and things. Other themes on request. Reasonable distance from Rochdale.

TERRY ARMITSTEAD & JANE HUNTINGFORD

c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY.

Tel: 01243-826125.

Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: 'Inspirational Variations'. How to get more out of your punchcard and electronic designs, plus all the latest on our products. No restriction on distance.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.

Tel: 01634-221629.

Design ideas, quick professional finishing techniques, double jacquard, electronic designing and more. Send for full details of talks and workshops. 100 mile radius of Rochester for talks, more for workshops.

YVONNE KNAPMAN

Jacpacs, 19 South Road, Portishead, Bristol, Avon BS20 9DU.

Tel: 01275-842677.

Double jacquard knitting, an informative talk and demonstration on all aspects of double jacquard knitting, using the double bed colour changer or the Jac-Card, covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement.

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D1

QUESTION TIME

HINTS AND CONFESSIONS

I had a very unnerving experience recently – and I'll tell you just what happened in the hope that it will act as a warning!

Pat Coulston

SUPERGLUE

On the E6000, the tension wires are each fixed into a white plastic piece, both of which fit into the tension arm itself. I had a bit of a problem with mine and the tension wire came off the plastic piece. I tried to push it back but had difficulties, in that it would not stay where I had pushed it.

'Right,' I thought, 'this is a job for superglue.' I found some superglue and a bulldog clip ready for the actual sticking together. 'Be careful,' I thought, 'we don't want any accidents.' I put some superglue on to the plastic bit, stuck the wire carefully on to it and put the bulldog clip into place.

The job was done, there were no problems – except that my fourth and third fingers were now solidly stuck together. I simply couldn't imagine how on earth it had happened, I was so careful. I called out to my daughter – who flapped about and wanted to take me to the hospital.

'Read the instructions on the tube,' I suggested, 'it's bound to give an antidote for people like me.' Sure enough, it advised using hot soapy water, then gently easing the bonded area apart with a blunt instrument.

The fact that I had a fit of the giggles didn't help – but we eventually managed to ease the glue away from my stuck fingers and free them. I was so pleased – and relieved – to

see them apart as they should be!

I then turned my attention back to the tension wire. Yes, it had stuck – but the bulldog clip had also stuck to the wires as well! I prised off the bulldog clip and off came the wires from the plastic as well!

I was now back to square one and, you've guessed, this time I decided there would be no glue. I took my poor old wires round to mechanic, John Major. He just took them and 'looked' at me; you know that sort of look ladies... a 'how can you be so stupid' look. The wires, he told me very patiently, were NOT supposed to be stuck down, they just clipped in – albeit they had to be really pressed hard to make them clip in.

Unfortunately, the superglue left in the grooves of the white plastic bit meant that they would fit in no more. So, that little episode cost me about £12 because it all had to be replaced! In John's opinion, all those ladies who used to turn to Sellotape or Blu-Tack, have now added superglue to their list of 'essentials'!

DESIGNAKNIT 5

Now I have another admission to make. About a year ago (could it be longer?) I purchased DesignaKnit 5 from Angela Gordon. I also went to a series of day courses she runs and started to get to know the programme. However, time has passed and I have not used it at all. Now,

I've got to the point where I know I should know the programme well – but I have not even looked at it and have a mental block about it. I cannot understand it at all, cannot seem to get around to wanting to learn it again and don't even want to learn to like it!

Recently, I noticed in an advertisement that Angela has written a Correspondence Course about the DesignaKnit 5 programme. Now, as I am sure some of you know, I am really into the Correspondence Course method of learning, so I thought that this would be just the answer for me. Therefore I have written off and, with Angela's permission, I'm going to work through it and in just a short paragraph each month, tell you where I have got to and how it's going.

I do appreciate that this will be of no interest to many knitters, but it may help those who, like me, have the programme and have got 'stuck'.

I received the first posting and it contained four pages of Preliminary Instructions that must be read and kept to hand for reference. It also contained a very useful Index and a sheet of jargon. This sheet is called 'Quick Reference to the File Features within the Colour Pattern Menu'. As I say – jargon for the first stage!

I moved on to the actual Lesson 1. Now, would she give me instructions for everything I wondered? (It's no good Angela thinking I know things – because I don't!) My fears were unnecessary – it is all written out for people like me! I spent about one hour on the first session, doing about a quarter of Lesson 1. I repeated it several times, especially the bits I didn't really understand, until I could do it without the aid of the notes. What I like, too, are little bits of information given as extras – it all helps with general understanding. Yes, I really think this is going to be good and teach me – so watch this space!

SPRAY WAX

I have yet another word of warning for you. At the club recently, we had been making knitted suits in Bramwell Hobby and were talking about using one strand of Hobby for sewing up. We got on to the methods of treating this knobly yarn to make stitching easier – thinning out the knobly bit with finger nails, wetting it and also running the strand over a candle to wax it. One lady then commented that she uses spray wax. I asked her where she used it – 'oh, all over the machine' she replied. Now this is NOT a good idea, I'm afraid. Yes, it might initially make the machine go more smoothly, but you will get a build up of wax on the machine, it will get into all the nooks and crannies of both the bed and the carriage, it will cause sticking – and many other problems will occur.

My advice for this lady was positive – she must spring clean her machine. Out must come the retaining bar and all the needles must be soaked in spirit. Surgical Spirit is suitable in the UK – but if you are reading this overseas, you must check with your dealer because the content of Surgical Spirit varies from country to country). Alternatively, use White Spirit.

Clean off the whole of the metal needle bed thoroughly with spirit before lightly oiling. The same treatment must be given to the carriage. Clean it thoroughly with a brush then, with a small paint brush, 'paint' the edges of all the metal parts as well as all the parts that move. Get rid of all traces of this wax and be diligent in cleaning and oiling the machine in future.

Spray wax is useful; if you have a difficult yarn that is giving you hassle, then spray the yarn on the cone. On completion of the garment, thoroughly clean and oil the bed and carriage to remove any wax because it will stick and cause problems.

Just a final word about oil. Do not use anything but recog-

nised sewing machine oil, obtainable from reliable dealers or by Mail Order. Do NOT use 3-in-1, WD40, sardine oil (yes, this is quite true, it was used by someone who said it was a shame to throw it away!), baby oil or any other handyman's oil.

If you have one of those tiny, plastic oil bottles that come with the machine – they are fine for oiling the carriage, as described above with a paint brush, but you also need a larger can and you need it now!

CASTING OFF WITH A DIFFERENCE!

Some of the ladies were interested to see a cast off that they had not used before – sorry, there seems to be nothing new in this article for the 'oldies'! The cast off used the 'behind the sinker post' method, but involving the carriage.

Set the carriage as follows:-

- a) Brother – both Part buttons in.
- b) Silver Reed or Knitmaster – side levers forward (towards you) and cam on SLIP.
- c) Toyota – set to Empty.

Thread the yarn in the feeder, as usual. At the carriage side and with the single transfer tool, take off the first stitch. Bring it around behind the sinker post, place it on to the next stitch and bring the

needle out as far as it will come to holding position. Now you have two stitches on one needle with a strand of the first stitch caught on the sinker post.

Take the carriage over a little way – and the needle in holding position will 'knit' back, but none of the others will knit.

Again, take the end stitch to the next one, behind the sinker post, leaving the needle out in holding position. Take the carriage back.

Carry on like this, doing a 'cast off' on pass of the carriage row. Another bonus of this method – it does not matter if you leave the empty needles in working position or put them back to non working position, they will not knit. The result will be just like the normal 'behind the sinker post' method, but it makes a change of method. Do not use this method for casting off just a few stitches, such as at an armhole, because going backwards and forwards will cause 'fluffing or piling'. For the final cast off row, this – of course – does not matter.

MULTIPLE INCREASING AT BOTH ENDS ON SAME ROW

There are occasions when you might want to do a multiple increase, at both ends on the same row. To achieve this, break off a long length of main-coloured yarn before casting on and work as follows:-

At the carriage side, bring needles forward to holding position, for increasing say five stitches, then 'e' wrap cast on around them.

At the opposite end, bring five needles to holding. With the long length of yarn, 'e' wrap cast on around them, starting from the inside and working to the outside. Knit one row. Bring the new needles to holding position. Knit one row. Repeat the increase, using the main yarn at the carriage end and the extra length at the opposite end.

THE SAUSAGE

I wonder how many of you remember 'the sausage' as we used to call it many years ago? Actually my colleague, Debbie Kendall, says we didn't call it that at all, but I am sure we did! She says we called it 'a bias strip', but sausage sounds much better! Anyway, it was made for use instead of 'casting off with waste yarn'. It is made like this:-

The carriage must be at the right. At the left end of the machine, cast on, using the closed edge method, over about 20 stitches. Using main tension, knit two rows.

At the left hand side, decrease one stitch and at the right hand side, increase one stitch. Do a simple increase by bringing forward an empty needle – this makes the loop at the top edge. Knit two rows.

Continue like this, decreasing

and increasing every two rows. When you reach the extreme right of the machine, move the stitches back to the left again. At the required length, cast off.

You will note that at the increased edge, you get little loops all the way along. This makes a bias strip which, incidentally, is excellent for neckbands.

Buy some curtain weighting and sew this into place at the lower, decreased edge.

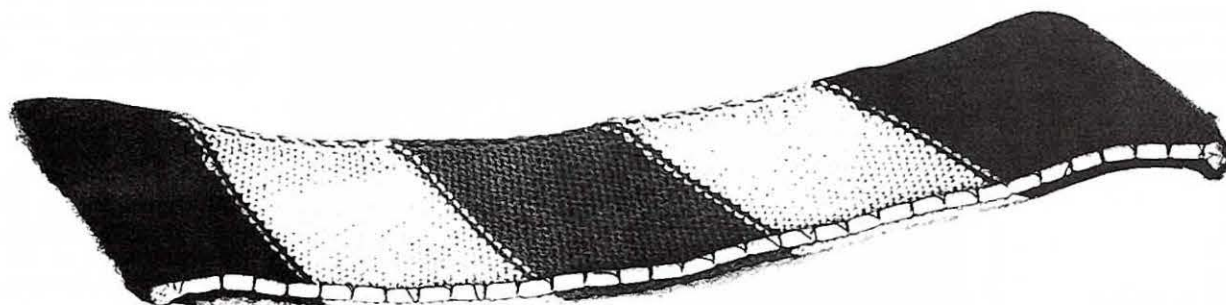
HOW THE 'SAUSAGE' IS USED IN KNITTING

When a pattern states 'cast on 50 sts with waste yarn and knit one row using a nylon cord', the 'sausage' can be used instead.

With the treble transfer tool, pick up the cast off edge of the strip. The prongs of the tool go exactly into a loop – it's not essential, just easy to do. Knit one row using a nylon cord, then cast on again using the closed edge method if you wish – or go straight into knitting if you want an open edge.

On completion, remove the nylon cord. The 'sausage' drops off easily and you have no wastage as you would when using waste yarn.

The strip also gives good weighting, which is especially helpful when going into tuck or lace from the cast on row. That's all for this time, enjoy your summer!



Sausage showing loops at the increased edge and curtain weighting at the lower edge. In the sample shown, the colours were changed every 20 rows, which is not essential.

Designed by

CORAL REEF

8

Fran Francis

BACK

With carriage at right and using MY, cast on 170 [178, 186, 194] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 38 rows. Trans-

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Brockwell Plain Cotton 3-ply. (Yarn Guide No.9.)
The yarn is waxed on cone in multiples of 50 g to 500 g.
Approximately 400 [450, 450, 500] g in Coral, shade 512 (MY).
6 buttons.

GARMENT WEIGHT

Finished garment in third size weighs 430 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 108 [113, 118, 123] cm, 42½ [44½, 46½, 48½] in.
Length to shoulder 63.5 cm, 25 in.
Sleeve seam 19 cm, 7½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 56 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7). Wash, dry and steam press sample before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
- On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern each side of centre 0.

fer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in tuck

stitch patt *. K 306 rows. RC shows 308. Place marker between sts 26-27 at left and right of centre 0. Cast off.

LEFT FRONT

With carriage at right and using MY, cast on 85 [89, 93, 97] sts at right of centre 0 in 1x1 rib. Work as for Back from * to *. ** K 148 rows. RC shows 150.

SHAPE FRONT EDGE

Dec 1 st at left edge on next and every foll 6th row until 59 [63, 67, 71] sts rem. K 7 rows. RC shows 308. Cast off **.

RIGHT FRONT

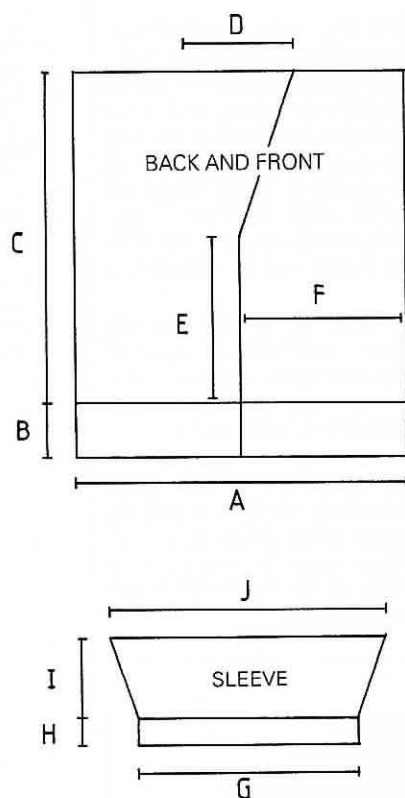
With carriage at right and using MY, cast on 85 [89, 93, 97] sts at left of centre 0 in 1x1 rib. Work as for Back from * to *, then work as for Left Front from ** to **, reversing shaping by reading right for left.

SLEEVES

With carriage at right and using MY, cast on 126 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in tuck stitch patt. Shape sides by inc 1 st at each end on next and every foll 6th row until there are 154 sts. K 7 rows. RC shows 88. Cast off.

FRONT BORDER

With carriage at right, push 10 Ns on each bed to WP for double rib/full needle rib. Using two ends of MY tog, cast and K 5 tubular rows. Carriage is at right. Set machine for double rib/full needle rib knitting. Set RC at 000. Using MT-3/MT-3, K 4 rows. * Make a buttonhole over



- A = 54.5 [57, 60, 62.5] cm
B = 8.5 cm
C = 55 cm
D = 16.5 cm
E = 26.5 cm
F = 27 [28.5, 30, 31] cm
G = 40.5 cm
H = 3.5 cm
I = 15.5 cm
J = 49.5 cm



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centre 2 Ns on each bed, K 26 rows; rep from * 4 times more. Make another button-hole over same sts as before. K until border, when slightly stretched, fits up right front edge, across back neck and down left front edge. Transfer sts to main bed. Using MT, K 1 row. Cast off with a latch tool.

pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

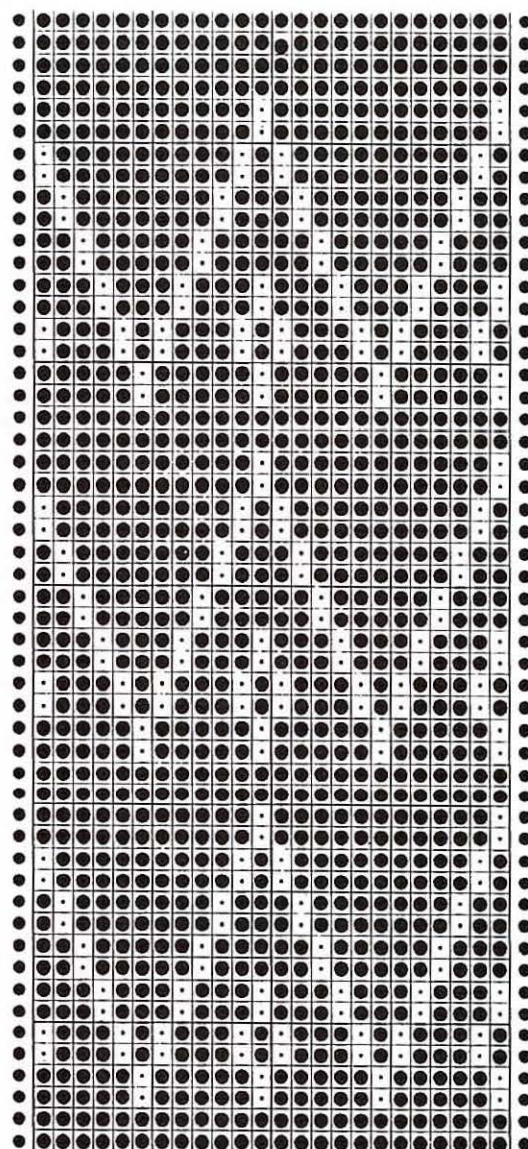
MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seam. Sew front border into position with buttonholes on right front. Finish buttonholes and sew on buttons to correspond.

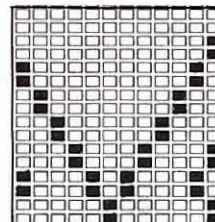
BLOCKING AND PRESSING

Wash and dry knitted pieces. With wrong side facing, block knitting by pinning out all

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9

Barbara Tobias

BACK

With carriage at right and using MC, cast on 168 [182, 196] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st. Set RC at 000. Cont in Fair Isle patt *. K 116 [116, 120] rows. Place marker at each end **. K 86 [86, 92] rows. RC shows 202 [202, 212]. Push 57 [64, 71] Ns at left and right to HP. Using WY, K a few rows in st st over rem 54 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 56 [56, 62] rows. RC shows 172 [172, 182]. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 97 [104, 111] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 63 [70, 77] sts rem, then on every foll alt row until 57 [64, 71] sts rem. K 10 rows. Using WY, K a few rows in st st and release

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Brockwell 4-ply plain cotton. (Yarn Guide No.11.)
1 x 450 g cone in Navy (MC).
1 x 450 g cone in White (C).

GARMENT WEIGHT

Finished garment in second size weighs 670 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- S & J Andrews (West Yorkshire) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ. Telephone 01422 834343.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.
Actual size 116 [126, 136] cm, 46 [49½, 53½] in.
Length to shoulder 68 [68, 71] cm, 27 [27, 28] in.
Sleeve seam 51.5 [52.5, 54] cm, 20½ [21, 21½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28.5 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 9).
28.5 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 65.

from machine. With carriage at right, unravel nylon cord over 26 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

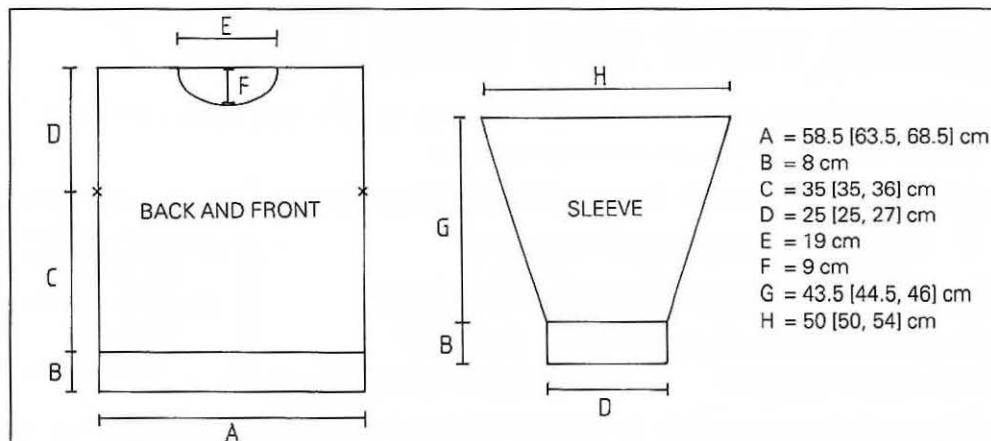
With carriage at right and using MC, cast on 72 [72, 78] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Shape sides by inc 1 st at each end on every row until there are 78 [78, 84] sts, then on every foll 3rd row until there are 138 [138, 144] sts, then on every foll 5th row until there are 144 [144, 154] sts. K 38 [42, 36] rows. RC shows 146 [150, 154]. Cast off loosely.

TO JOIN RIGHT SHOULDER

Push 57 [64, 71] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off using a latch tool.

NECKBAND

Push 152 Ns to WP. With K side facing, pick up 33 sts down left side of front neck, 26 sts across front neck inc 2 sts evenly, 33 sts up right side of front neck and 54 sts across back neck inc 4 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.





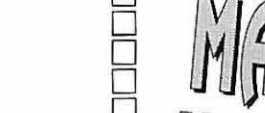
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KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

FAIR ISLE PATTERN

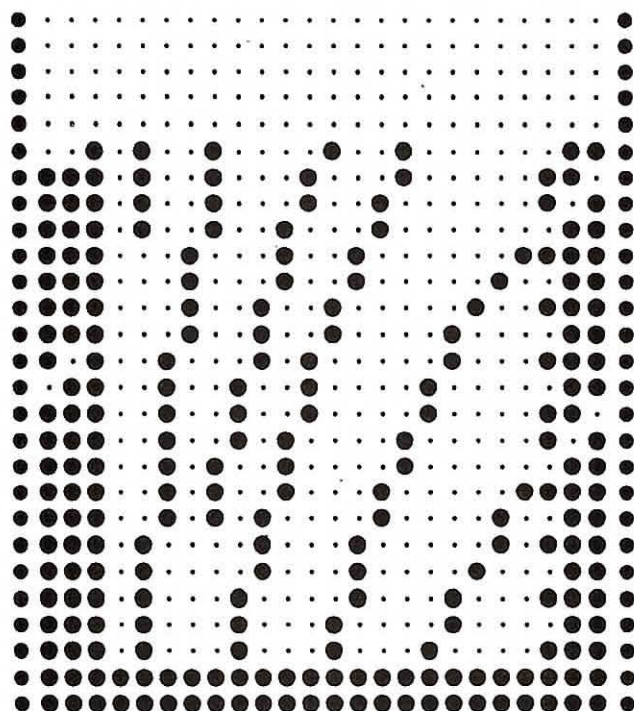
BACK AND FRONT

Insert Card 1 and lock on first row. Using MT-1, K 2 rows MC. Release card and cont in Fair Isle. Using MT, K 130 [130, 140] rows C/MC. Remove card and insert it back to front and lock on first row. Cont in st st. Using MT-1, K 4 rows MC, 2 rows C and 2 rows MC. Release card and cont in Fair Isle. Using MT, K 16 rows MC/C. Remove card. Insert Card 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. K 10 rows MC/C. Remove card. Insert Card 1 (original setting) and lock on first row. Cont in st st. Using MT-1, K 2 rows MC, 2 rows C and 2 rows MC. Release card and cont in Fair Isle. Using MT, K 16 rows C/MC. Remove card. Insert Card 2 back to front and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. K 10 rows C/MC. Cont in st st. Using MT-1, K 2 rows C and 2 rows MC. These 202 [202, 212] rows form patt.

SLEEVES

Insert Card 1 and lock on first row. Using MT-1, K 2 rows MC. Release card and cont in Fair Isle. Using MT, K 110 [114, 118] rows C/MC. Remove card and insert it back to front and lock on first row. Cont in st st. Using MT-1, K 4 rows MC. Release card and cont in Fair Isle. Using MT, K 16 rows MC/C. Remove card. Insert Card 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. K 10 rows MC/C. Cont in st st and using MT-1, K 4 rows MC. These 146 [150, 154] rows form patt.

PUNCHCARD CHART 1



TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

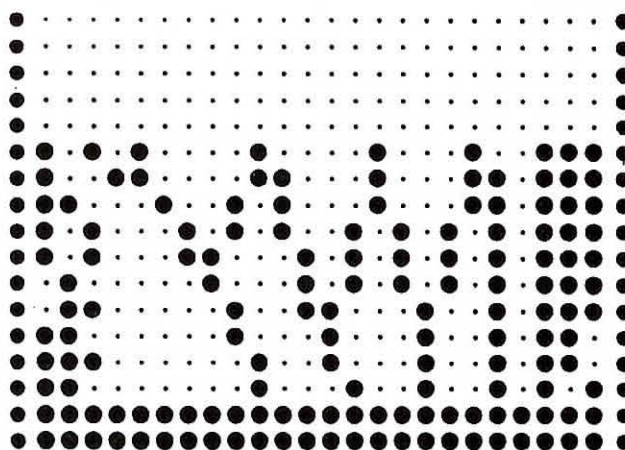
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and

leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

PUNCHCARD CHART 2



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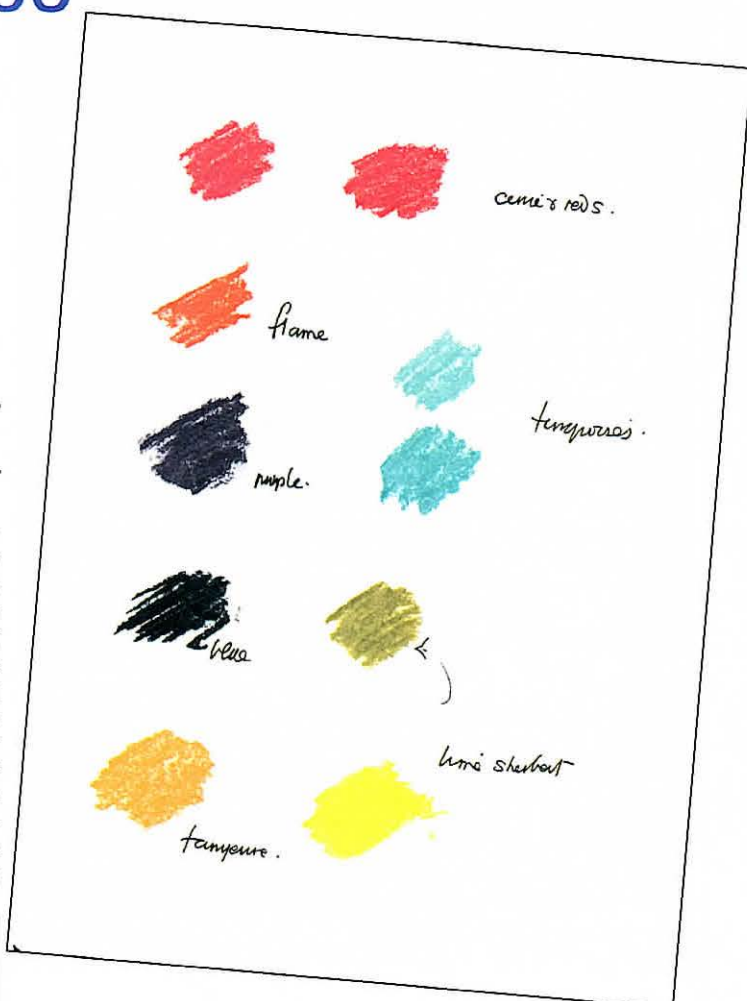
THE NEWS IS COLOUR

It's high time to think about the lovely new knits you are going to make for the coming autumn and winter. Enjoy thinking about them while you are still revelling in late summer weather and perhaps, even, a holiday.

Mary Dowse

Do indulge yourself in thinking and working out what you are going to make later, as this is not usually the time when most knitting is done. This month, the hottest news is colour and there is such a variety and excitement about new uses of colour for the new season that you really need to think about it first. Next month, we'll talk about the new shapes to knit – but this month, it's COLOUR!

Imagine pale, pale pastels – particularly in suede. Really pale and moonlight-ish, in every colour from the faintest of pinks to the merest hint of lime sherbet, these could be decidedly expensive, even in washable suede, but also absolutely gorgeous in mohair and wonderful in fine wool or chenille. Now think about even newer, soft, 'smoky' pastels and neutrals – not just the old 'dusty pink', but even paler



versions, with lots of beautiful pale greys and neutrals. Newer still will be the veiled pastels with a 'frosted' finish and 'snow crystal' white. These are just crying out to be knitted with an additional strand of 'mother-of-pearl' lurex to give the really authentic 'frosted' look. (You can buy this lurex now.) As metallic looks are suddenly new again, why not? With a cone of 'mother-of-pearl', you can frost any knit within sight and very pretty it looks for sweaters. You may not go to the lengths of Missoni knits – completely covered by transparent, iridescent sequins – but there is absolutely nothing to stop you investing in some transparent sequins and sprinkling them strategically over a sweater or dress. Nice for September, too.

These very pretty, gentle pastels are a great new look for winter, but there are also

whole fleets of bright, acid colours as well. Brilliant cerises, flaming reds, vibrant blues, lime sherbet and 'forsythia' yellow – not forgetting purples and oranges. All as bright as you can find them! Fashion seems to have forgotten the 'ethnic' and 'environmentally friendly' in favour of synthetic brightness and fibres, guaranteed to brighten and lift the duller day! Best of these could be the passion for burnt orange in all its shades and variations. There's a huge range – burnt chestnut (ripe conker colour), copper, pinkish brown, golden browns, tangerine, marmalade and treacle – tremendous in the popular fake furs, totally delicious in velvet or satin and still more so knitted in mohair, wool or chenille. This is a really new colour spectrum, not much seen for many years. However, if it doesn't happen to suit your 'English rose' complexion, try it as a skirt or pants with a

more becoming colour next to your face and you'll find that you can wear it. I am especially looking forward to making something in this colour range as it really does do a lot for a depressing day and even helps a good day to become special and even better.

In total contrast, there looks like being a great many turquoise or 'blue grass' colours about. These don't fit so neatly into the very pale, very bright and very deep ranges predicted, but they should prove very popular for 'English roses'. Of course, if you come from warmer climes, you can probably wear the brilliant orange and acid brights with great success –

and do make the most of it, for they are wonderful colours.

The other main trend in colours for now, or more predictably for autumn and winter, is very dark and rich. These we expect for this time of year, but nevertheless, even these colours have a new twist, with deep greens in vast quantities, moss greens, teal greens, dark greens in variety, often sparked by tangerine. Another choice might be bluish purples and all tones of indigo, navy and elderberry through deep, wine reds to dark chocolate browns. Last, but by no means least come dark pewter grey and metallic graphites and blacks.

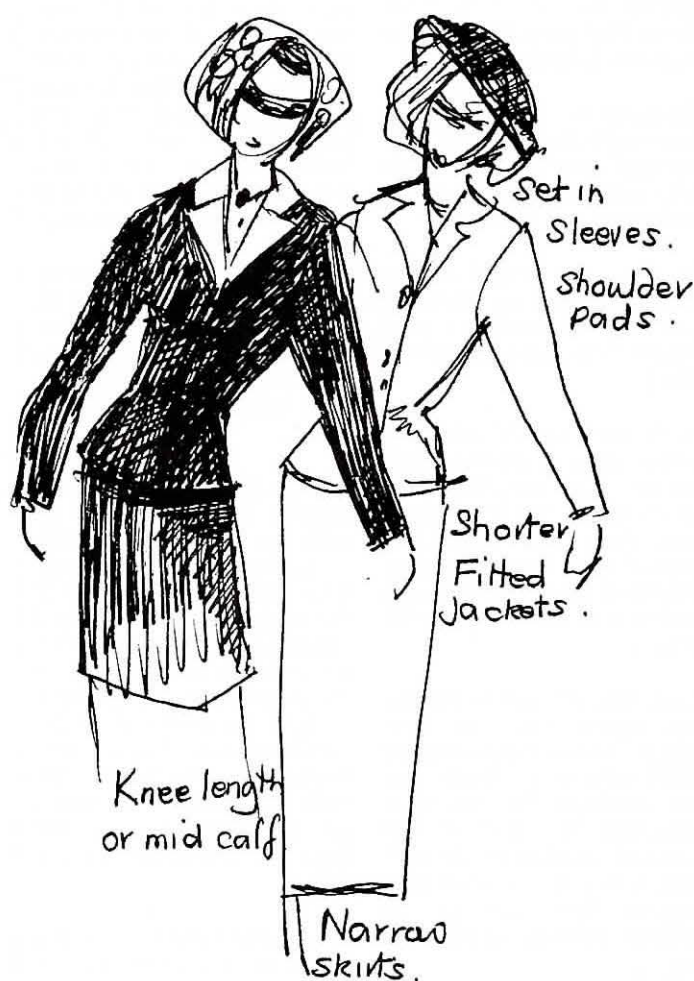
There are almost unlimited pale pastels in wools and mohairs. Forsell has some splendid pale colours in fine wool; Jamieson and Smith has some wonderful shades in Shetland and Celandine's fine kid mohair Dawn has some exquisite shades of limes, golds and oranges. Forsell also has a lovely, dark pewter grey in two ply wool and also several excellent mixtures giving the authentic mossy green effects.

Finally, there is (hurrah!) a strong feeling for lurex – not so much in bright colours, but as an extension to the 'frosted' look. Mainly this means thin, plain or textured knits in quiet colours with a strand of lurex running through to give glitter – but not brighter colour. These are lovely and I commend them to you to wear at

any time of the year, but especially as days get shorter and darker. However, don't think that winter isn't wonderful – because it is!

Winter clothes can be really beautiful, lovely to knit and rewarding to wear. Next month, we'll have a good look at all the exciting, new shapes and lengths to wear. However, just now, think about and enjoy all those gorgeous colours!

By the way, I very nearly forgot. So many people have asked me where to buy special yarns incorporating lurex. It is much simpler just to buy a cone of fine lurex and run it through the same mast and feeder as your other yarn. This saves a great deal of time looking for yarn, is easy to do and doesn't cost a lot!



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SINGER SPECIAL

PAPER STRIP SWEATER

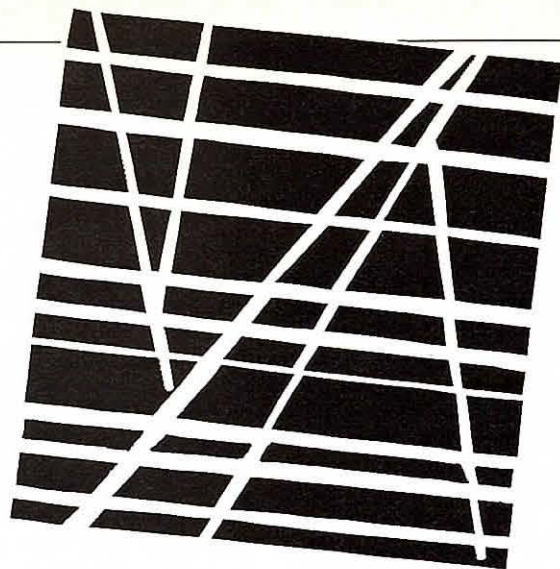
If you created lots of decorative designs last month, you will be ready to produce your own sweater. If you didn't try out any of the techniques, now is the time to do so.

Angela Gordon

The design I used is the one created by cutting up a sheet of black paper into strips of varying widths. Lay them out onto a sheet of tracing paper, in the order you have cut them. Now, cut the strips diagonally into a design and separate them to create white areas between each piece of the strips. The gaps between the pieces will become the background colour.

The design is best suited to double Jacquard, since that will eliminate any float problems. For a first venture into double Jacquard on the Singer machine, I decided to keep the sweater shape really simple.

The sweater is a straight inset sleeve style with a cut and sew neckline. I chose Jacquard VI, because it produces a nice fabric which is a



little different to the normal Jacquards. It is a type of plated double bed fabric – the main (background) yarn knits on the back bed needles selected according to the design and on every needle of the front bed as well. The contrast colour knits on the design-selected needles on the back bed and on every needle on the front bed. The contrast yarn is laid on to the needles so that it is sandwiched between the front and back bed stitches.

Jacquard VI is a reversible fabric with the strongest contrasting pattern on the one side and a more muted/mottled pattern on the other.

To keep the weight of the fabric down and yet still make a nice warm sweater, I used Forsell 2-ply Superwash Pure Wool.

To start off the 2x1 ribs, use two strands of the main yarn for the zig-zag row, two circular rows and the first 2x1 rib row. After this, attach the second yarn feeder, remove the extra strand of main yarn and thread up with contrast yarn A.

Lock the decorative pattern just below the start row, which will lock it on to a totally blank area of the sheet. Set the carriages for Jac VI – Jacquard key and V key pressed together on the back bed, V key on the front bed, control box switches to middle, middle, middle, up, up.

Little floats of the contrast yarn will show between the vertical columns of main yarn rib and the fabric will be considerably firmer than one knitted just in the main yarn, but

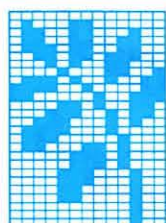
not so heavy as one knitted with the main yarn doubled.

The yarn in feeder 2 has to be changed on the plain rows. I prefer to do this on the first row after one complete main yarn row is knitted. Instead of breaking off the yarn by the feeder and re-threading, just break the yarn at the back of the machine, about a foot below the yarn guide, tie the new colour on and knit one row. There will be sufficient yarn to knit one row before the knot is knitted. After the row has been knitted, hook the contrast yarn between the beds and pull it down so that the knot remains at the edge of the work for later neatening.

The back and both sleeves are knitted in plain Jacquard VI, with the pattern locked beneath the start row just as we do for the rib; use the contrast colour for the second yarn.

Using the same knitting method means we end up with the same weight fabric on each piece of the sweater. If we used just two strands of the main yarn for back and sleeves, it would look a different colour to the main yarn on the patterned area, because of a slight show-through of the darker colours. It would also require an extra cone of the main yarn, since there would not be sufficient for all the pieces to be knitted in the one colour.

The sweater is a nice, simple shape and you can either knit my design on the front or create one of your own. Cutting shapes from paper to create a design is easy, takes little time and is great fun. Do have a go at making your own design.



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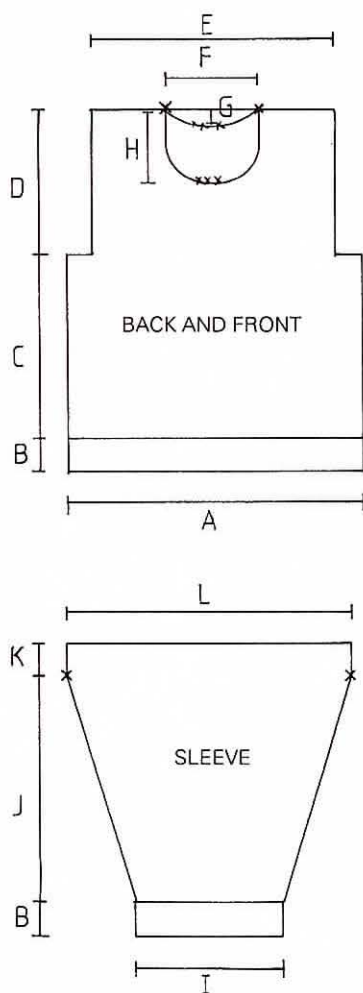
PATTERN PLAY

10

Angela Gordon

BACK

With carriage at right, push 146 [152, 161, 170, 176] Ns on each bed to WP. * Arrange Ns for 2x2 rib (2x1 needle arrangement). Using two ends of MC, cast on and K 2 tubular rows. Carriage is at left. Set



- A = 47 [49.5, 52, 54.5, 57] cm
B = 7 cm
C = 35 [36.5, 35.5, 33.5, 32.5] cm
D = 23 [24, 25, 27, 28] cm
E = 40 [42.5, 45, 47.5, 50] cm
F = 18.5 [18.5, 18.5, 18.5, 20] cm
G = 2.5 cm
H = 10.5 cm
I = 21.5 [23.5, 25, 25.5, 27] cm
J = 39.5 [40.5, 41.5, 43, 43] cm
K = 3.5 cm
L = 46 [48, 50, 54, 56] cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Singer electronic machines.

MATERIALS

Forsell Superwash 2-ply Pure New Wool. (Yarn Guide No.6.)
2 x 250 g cones in White (MC).
1 x 250 g cone in Navy (A).
1 x 250 g cone in Baize (B).
1 x 250 g cone in Red (C).

GARMENT WEIGHT

Finished garment in third size weighs 570 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 93 [98, 103, 108, 113] cm, 36½ [38½, 40½, 42½, 44½] in.
Length to shoulder 65 [67.5, 67.5, 67.5, 67.5] cm, 25½ [26½, 26½, 26½, 26½] in.
Sleeve seam 46.5 [47.5, 48.5, 50, 50] cm, 18½ [19, 19½, 20, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches on front bed and 51 rows to 10 cm, 4 in measured over jacquard pattern (tension dial setting approximately 3.5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, create a decorative pattern sheet using the picture provided as a rough guide, or make up your own.
- On 2310/2331 machines, set switches on box middle, middle, middle, up, up. Needle return levers up on back bed for jacquard knitting and in centre position on front bed for Jac VI technique as shown on the coloured pattern sheets.
- Pattern locked beneath start row for ribs so that a blank area of the decorative sheet is selected and all back bed needles will knit in main colour throughout.
- Please read knitting notes in Singer Special on page 68.

machine for 2x1 rib knitting. K 1 row. Break off one end of MC. Insert second yarn feeder and thread A into it. Centre cursor and set cursor stops 15 Ns past first and last N in WP. Set carriage for Jac VI. Programme blank row of sheet.

Set RC at 000. Using MT-1/MT-2, K 36 rows. Push all in-between Ns on each bed to WP. K 2 tubular rows. Rack bed one position to left *. Inc 0 [2, 1, 0, 2] sts on each bed. 146 [154, 162, 170, 178] sts on each bed at centre of

machine **. Set RC at 000. Using MT/MT, cont in Jac VI with MC in feeder 1 and C in feeder 2. K 178 [186, 182, 172, 166] rows.

SHAPE ARMHOLES

Cast off 11 sts on each bed at beg of next 2 rows. 124 [132, 140, 148, 156] sts on each bed. K 102 [108, 112, 122, 128] rows. RC shows 282 [296, 296, 296, 296]. Place a marker on centre 3 Ns on back bed. K 14 rows. RC shows 296 [310, 310, 310, 310]. Place a marker on N 30 [30, 30, 30, 32] on back bed at left and right of centre. Transfer sts to back bed. Cast off.

FRONT

Work as for Back to **. Set RC at 000. Using MT/MT, cont in Jac VI patt, changing colour in feeder 2 after welt is complete and again after each back bed colour section is completed, in the following order:- B, A, C, B, C, B, A, C, A and B. K 178 [186, 182, 172, 166] rows.

SHAPE ARMHOLES

Cast off 11 sts on each bed at beg of next 2 rows. 124 [132, 140, 148, 156] sts on each bed. K 62 [68, 72, 82, 88] rows. RC shows 242 [256, 256, 256, 256]. Place a marker on centre 3 Ns on back bed. K 54 rows. RC shows 296 [310, 310, 310, 310]. Place a marker on N 30 [30, 30, 30, 32] on back bed at left and right of centre. Transfer sts to back bed. Cast off.

SLEEVES

With carriage at right, push 68 [74, 77, 80, 83] Ns on each bed to WP. Work as for Back from * to *, using B in place of A. Inc 0 [0, 1, 0, 1] st on each bed. 68 [74, 78, 80, 84] sts on each bed. Set RC at 000. Using MT/MT, cont in Jac VI with MC in feeder 1 and B in feeder 2. Shape sides by inc 1 st on each bed at each end on every 5th row until there are 92 [86, 90, 140, 156] sts on each bed, then on every foll 6th row until

there are 138 [144, 150, 162, 168] sts on each bed. K 4 rows. RC shows 202 [208, 214, 220, 220]. Place marker at each end. Cont to inc on every 6th row from previous inc until there are 144 [150, 156, 168, 174] sts on each bed. K 4 rows. RC shows 220 [226, 232, 238, 238]. Transfer sts to back bed. Cast off.

NECKBAND

With carriage at right, push 170 [170, 170, 170, 176] Ns on each bed to WP. * Arrange Ns for 2x2 rib (2x1 needle arrangement). Using two ends of MC, cast on and K 2 tubular rows. Carriage is at left. Set machine for 2x1 rib knitting. K 1 row. Break off one end of MC. Insert second yarn feeder and thread B into it. Centre cursor and set cursor stops 15 Ns past first and last N in WP. Set carriage for Jac VI. Programme blank row of sheet. Set RC at 000. Using MT-1/MT-2, K 36 rows. Transfer sts to back bed for st st.

Using MT+2.5 and MC, K 6 rows. Using WY, K a few rows and release from machine.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

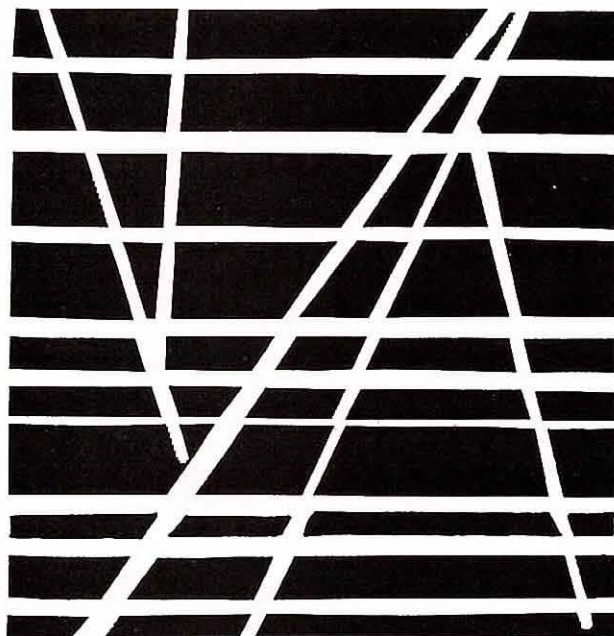
MAKING UP

Join shoulder seams. Mark front and back neck as shown on measurement diagram between marked stitches at cast off edge and centre three stitches marked for centre back and centre front. Work overlocking or zig-zag stitch around the neckline. Cut out excess fabric close to stitching, but take care not to cut the sewing line. Join neckband seam. Pin neckband in

position on right side. Unraveling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on inside

to encase stitching line. Set in sleeves, sewing rows above markers to cast off stitches at armholes. Join side and sleeve seams.

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11

Kathy Haynes

PROGRAM

Prog - ENT
Erase - ENT
Cast On - 4 - ENT
All St Patt - NO
St Patt A - DOT - ENT
READ CARD 1
Alter - ENT
Direct - NO
Add - ENT
Add What? - DOT - ENT
READ CARD 2
Alter - ENT
Direct - NO
3 Col - ENT
Add - ENT
Add What? - DOT - ENT
READ CARD 3
Alter - NO
4 Col - ENT
Knit Tech - 207 - ENT
Enlarge/Position - ENT
Cm - NO
Rows - 504 - ENT
Sts - 40 - NO
Sts x 2 - ENT
Sts - 80 - ENT
Position - ENT
Patt Aft Ro - ENT
To R/L O - ENT
In Patt Ro - ENT
Rep Ro - NO - ENT
Rep sts 0 - NO - ENT
Test No - _
All St Patt - NO
St Patt B - 207 - ENT
Enlarge/Position - NO
All St Patt - ENT
Form - NO

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 110 [116, 124] Ns on each bed at centre of machine in WP. * Arrange Ns for 2x2 rib (2x1 N arrangement). Follow cast on 4. Rack once to the left. Set RC at 000. Set lock on N/N and ss to 2/2. Using two strands of Col 1, K 1 row. Set lock on CX/CX and ss to 2½/2½, K 2 rows. Rack once to the right. Set lock on N/N and ss to 3/3, K 30 rows. RC shows 33. Push up empty in-between Ns on both beds to WP *. 110 [116, 124] Ns on each bed. Set lock on CX/CX and K 2 rows. Set lock on N/N and K 1 row. RC shows 36. Set RC at 000. Set ss to 4/4. Follow console for St Patt A. Using Col 1, Col 2, Col 3 and

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines. The picture can also be knitted as an intarsia design on other patterns - see chart page 76.

MATERIALS

Worth Knitting 2/30s Acrylic.
Approximately 175 [200, 225] g in Scarlet (Col 1).
Approximately 50 g in each of the following contrast colours:- Emerald Green (Col 2), Black (Col 3), Dove Grey (Col 4) and Bright Yellow (Col 5).
2 beads (optional).

GARMENT WEIGHT

Finished garment in first size weighs 220 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, West Yorkshire LS12 1UH.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 66 [71, 76] cm, 26 [28, 30] in.
Actual size 71 [75, 80] cm, 28 [29½, 31½] in.
Length to shoulder 45 [48, 51] cm, 18 [19, 20] in.
Sleeve seam 32 [36, 40] cm, 12½ [14½, 16] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

40 stitches on each bed to 13.14 cm and 40 rows to 2.44 cm, measured over four colour jacquard (stitch size approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Use one strand of Col 2, 3, 4 or 5 and two strands of Col 1 throughout.

Col 4, K 414 rows. Change Col 4 to Col 5. K 242 [290, 338] rows. RC shows 656 [704, 752]. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 52 [56, 58] Ns on each bed at centre of machine in WP. Work as for Back and Front from * to *. 52 [56, 58] Ns on each bed. Set lock on CX/CX and K 2 rows. Set lock on N/N and K 1 row. RC shows 36. Set RC at 000. Set ss to 4/4. Follow console for St Patt B. Using Col 1, Col 2, Col 3 and

Col 5, shape sides by inc 1 st on each bed at each end on next and every foll 19th [21st, 25th] row until there are 98 [102, 104] sts on each bed. K until RC shows 440 [512, 576] cast off.

NECKBAND

Handle down. Orange strippers. Set up 116 [122, 128] Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Follow cast on 4. Rack once to the left. Arrange pushers under every back bed N in WP.

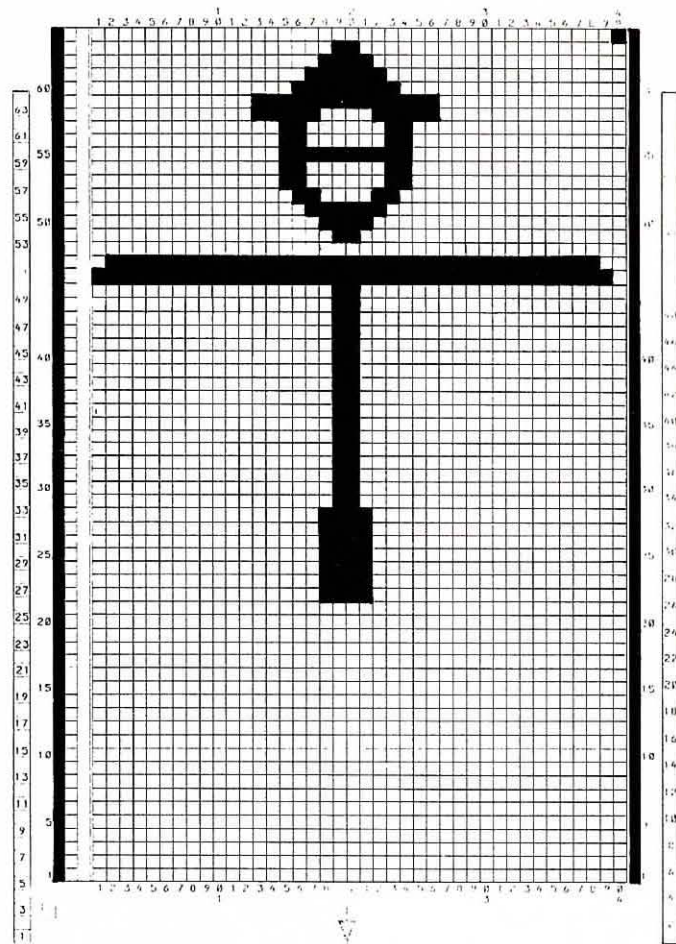
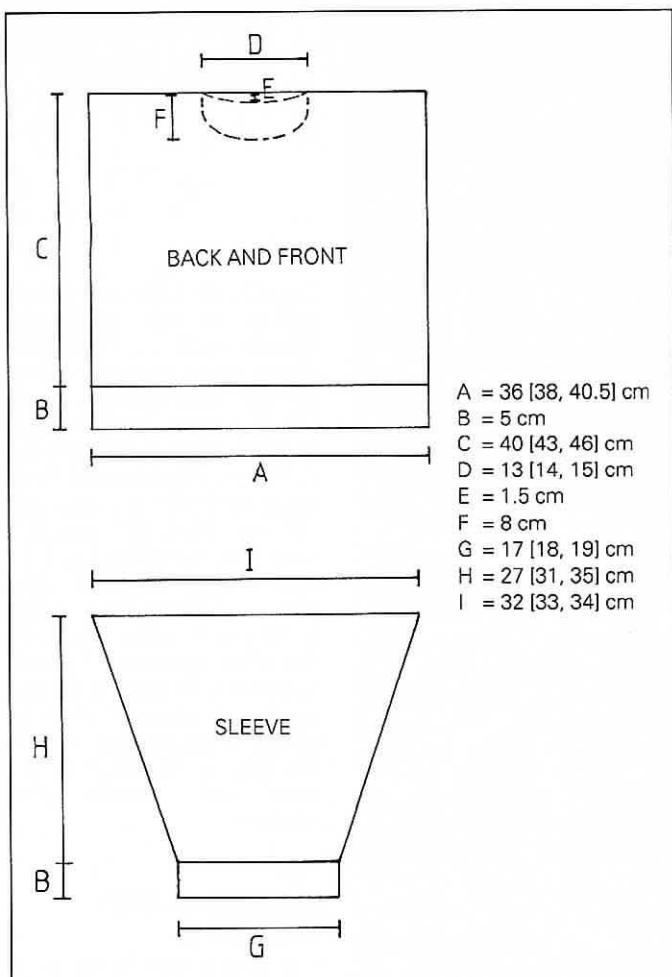
Set RC at 000. Set lock on N/N and ss to 2/2. Using two strands of Col 1, K 1 row. Push empty Ns on back bed to WP. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack once to the right. Set lock on BX/N and K 24 rows. RC shows 27. Push empty Ns on front bed to WP. Set lock on CX/CX and K 2 rows. Set lock on N/N and K 1 row. Change to black strippers. Set lock on GX/N and ss to 5/5, K 4 rows. Pull yarn down between beds. Set lock on N/GX, K 4 rows. Using WY, rep last 8 rows. Change to orange strippers. Set lock on N/N and ss to 3/3, K a few rows and release from machine.

BLOCKING AND PRESSING

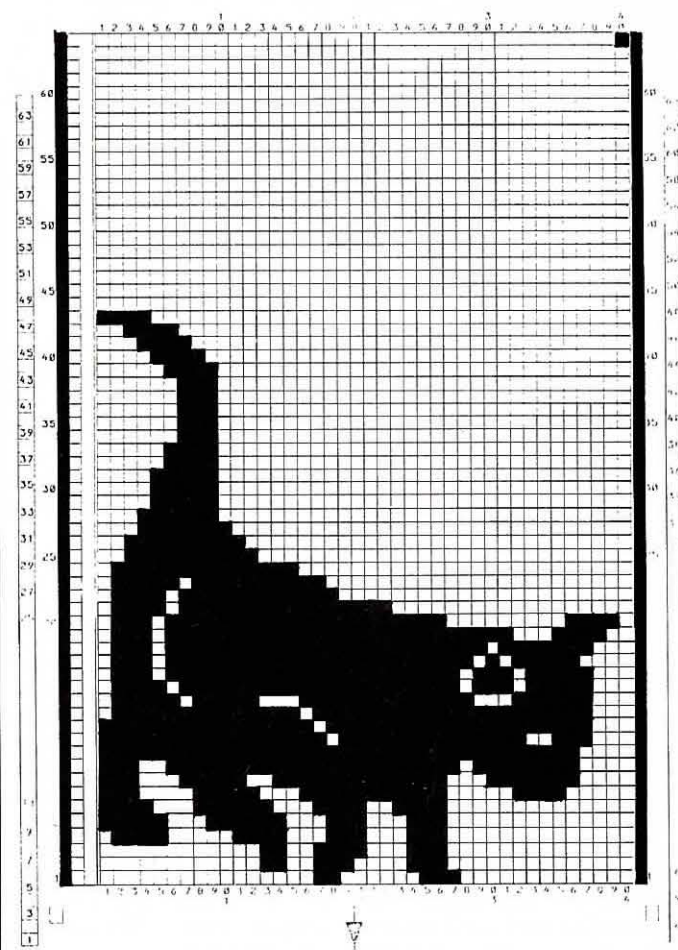
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form the neckband into a circle and lightly press the stocking stitch edge only.

MAKING UP

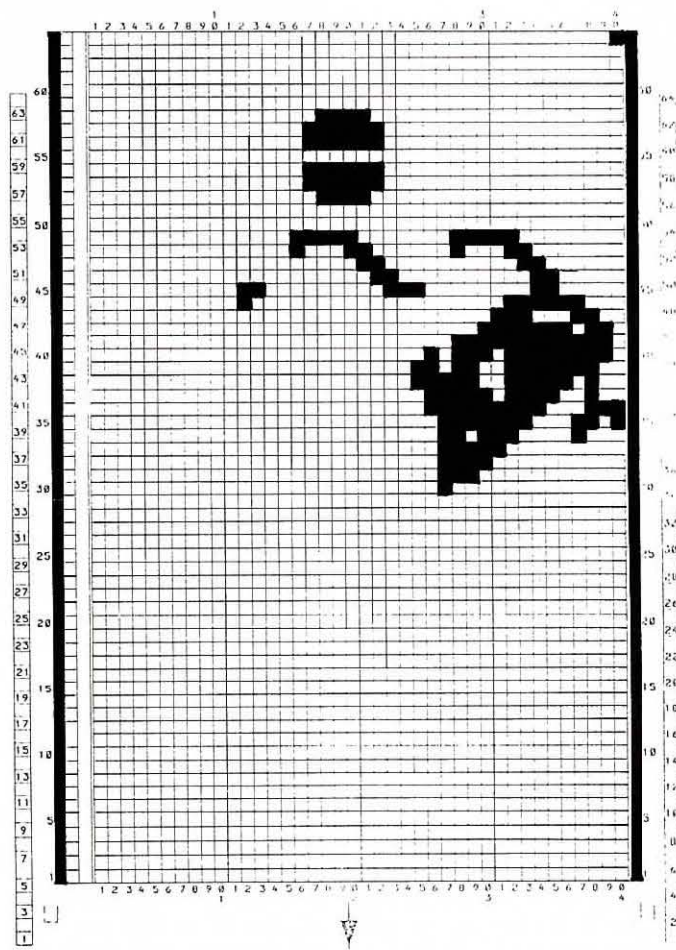
Join right shoulder seam. Draw a cut and sew neckline and shoulder line on back and front using measurements given on diagram as a guide. Sew two rows of zig-zag stitch around neckline and along shoulder line then cut out surplus fabric to form neck curve. Pin neckband into position just below zig-zag rows and, unravelling WY as required, back-stitch through open loops of last row worked in Col 1. Catch down remaining loops on inside enclosing cut edge. Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Using Col 5, embroider lamp rays and cat and mouse eyes. Alternatively, sew on beads for eyes. Give final light steam.



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CARD 2



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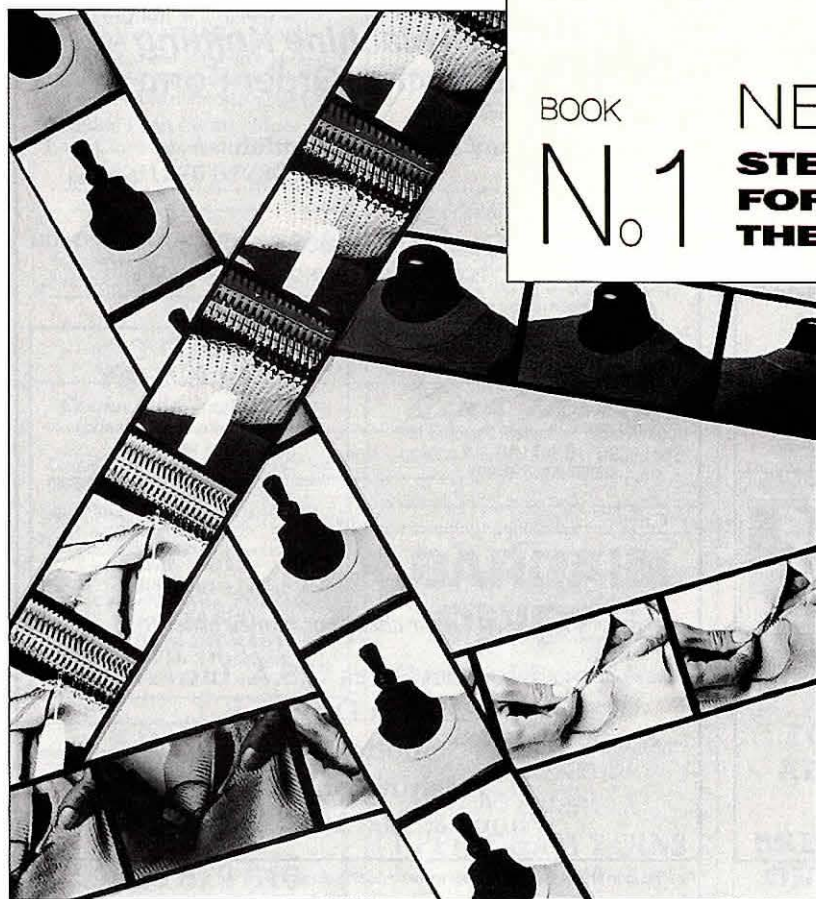
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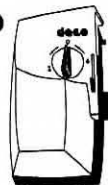
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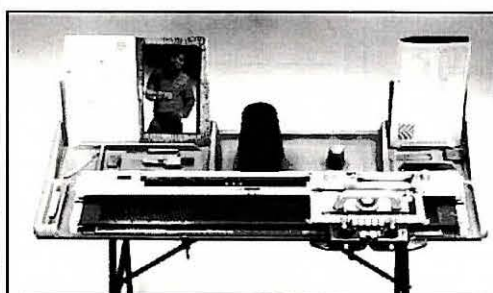
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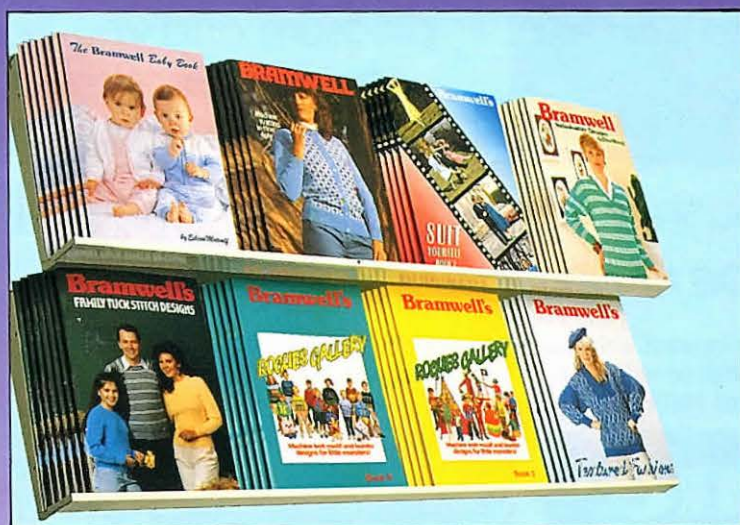
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